THE

MUSICAL CLASS BOOK,

FOR THE USE OF

FEMALE SEMINARIES, HIGH SCHOOLS,

ADULT AND JUVENILE SINGING SCHOOLS,

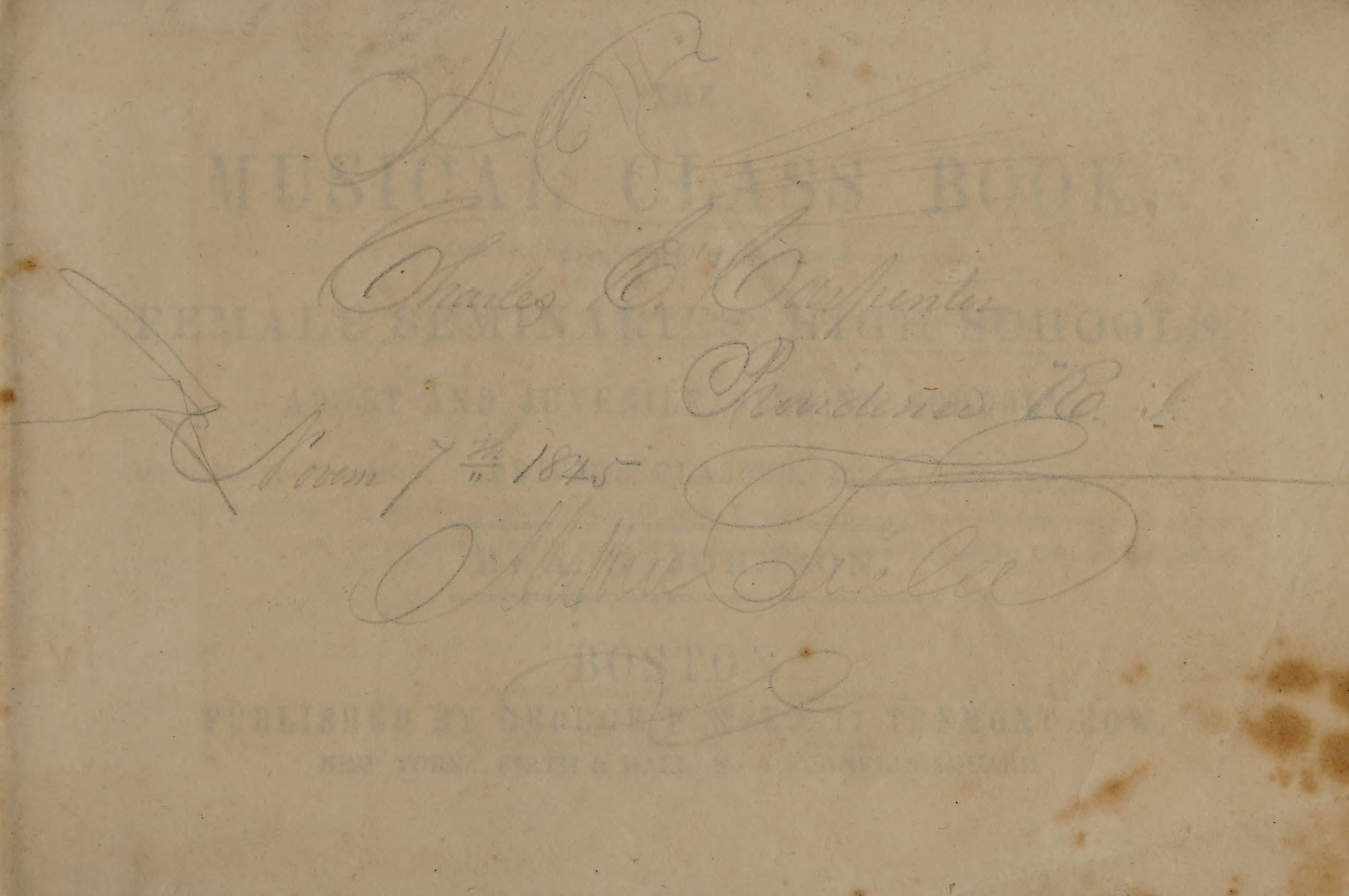
PRIVATE CLASSES, &C.

By A. N. JOHNSON.

BOSTON:

PUBLISHED BY GEORGE P. REED, 17 TREMONT ROW.

NEW YORK: FIRTH & HALL, No. 1 FRANKLIN SQUARE.



THE

MUSICAL CLASS BOOK,

FOR THE USE OF

FEMALE SEMINARIES, HIGH SCHOOLS,

ADULT AND JUVENILE SINGING SCHOOLS,

PRIVATE CLASSES, &C.

BY A. N. JOHNSON.

BOSTON:

PUBLISHED BY GEORGE P. REED, 17 TREMONT ROW.

NEW YORK: FIRTH & HALL, No 1 FRANKLIN SQUARE.

Entered according to Act of Congress, in the year 1845, by
GEORGE P. REED,
in the Clerk's Office of the District Court for the District of Massachusetts.

☞ Two editions of this work are issued — one, of about 300 pages, including songs with words arranged for two and three voices — the other of about 200 pages, without the songs. The last mentioned is designed for adult schools, to be used in connection with some collection of church music.

BOSTON:
STEREOTYPED BY A. B. KIDDER 7 CORNHILL.

PREFACE.

The principal design of this work is, to furnish a thorough course of theoretical and practical instruction in vocal music, with a sufficient number of exercises to enable the teacher to dispense with the use of a black board, except for illustration. For this purpose, besides the usual number of rules and songs which are commonly found in works of this kind, it contains more than five hundred exercises and solfeggios, (songs without words, i. e. to be sung with syllables,) varying from four measures, to three pages in length, and in point of difficulty, from the easiest to the most difficult rhythmic and melodic combinations. One hundred of the solfeggios are popular airs arranged for three voices, forming lessons at once agreeable and useful.

The book is believed to include everything necessary to make it a valuable text-book for schools and classes in which music is thoroughly and systematically taught.

H1443

PREFACE.

ELEMENTARY PRINCIPLES. The order in which the elementary principles are arranged, differs somewhat from the usual one, but is still, it is believed, perfectly natural and progressive. The terms and expressions are those in common use. Though these are doubtless susceptible of improvement, yet the author has not attempted to change them, because it is intended that the explanations and questions shall be made in the *teacher's own language*, without regard to those which are printed. The printed explanations are not to be *studied* by the pupils; they merely suffice to show the subject of each set or chapter of exercises, although they may also serve as useful references for the learners, and as guides to the teacher. They are not made sufficiently plain to be understood without a teacher. Teachers using this work should be already acquainted with the Pestalozzian method as laid down, fully, in Mason's Manual, or, briefly, in most of the recently published collections of Church Music. The exercises in this part of the book are very easy, and in general do not exceed four or five measures in length. They are, however, believed to be sufficient to give a practical knowledge of the principles they are designed to illustrate, while in the vocal exercises, (pp. 79 and 199,) and in the solfeggios, (pp. 85,) longer, more interesting, and more difficult lessons, may be found in abundance.

INTERVALS, PAGE 77. For want of room, extended exercises on intervals have not been introduced. On pages 77 and 78, a short example of each is given, which should be practised, first with syllables, afterwards with *la* or some other syllable, and lastly with words. Being in the key of C they are rather high, but they may be transposed, if desirable, to the key of A or G

VOCAL EXERCISES, PAGE 79. These are exercises for acquiring rapidity of utterance, and smoothness and flexibility of voice. They should be practised at *each lesson*. No. 1 may be introduced as early as the first meeting of a class, and the others as soon afterwards as possible. After they are all learned, it would be well to commence every lesson, by singing through the six pages, continuing the practice even through the whole course. As it cannot be supposed that the members of a class can at first *read* the notes, the above direction implies, of course, that they must be learned by rote.

SOLFEGGIOS, PAGE 85. The definition of the word *Solfeggio* is, 'a musical composition without words, designed as an exercise in reading music.' This is the sole design of the exercises which commence on page 85. Teachers generally agree that it is highly desirable for singers to become expert in applying the syllables, as the quickest method to learn to read music well. Learners, especially the young, are often averse to performing the mental labor necessary for acquiring this ability, and are more so, if the exercises they are required to practise are of an uninteresting kind. A popular air, or a marked melody, forms the basis of each of these solfeggios. Experience shows that learners, old and young, are much pleased with such airs, and are willing to take more pains to learn them, than they are to learn exercises destitute of melody. As these airs are without words, they will at once see, that they must learn to sing them by syllable, or not at all. In order better to adapt this work for Female Seminaries and the older classes in Juvenile Singing Schools, all the Solfeggios are arranged for first and second treble and alto voices, although in many instances one or more parts are

written with the base clef, that the pupils may become equally familiar with that clef. In classes composed of ladies and gentlemen, the solfeggios can be sung in one of several ways, at the discretion of the teacher. The ladies may sing two parts, the gentlemen one; the ladies one, the gentlemen two; the ladies alone in three parts; the gentlemen alone in three parts; the treble and high tenor the first part, the second treble and low tenor or high base the second part, and the alto and base, the third part, etc. etc. The best effect will probably be produced when only ladies sing, but in the other cases the solfeggios will be equally useful as exercises in reading music. — In some Schools it will doubtless not be possible always to sustain the three parts. In such cases one may be omitted. Sometimes it may even be necessary to have the whole class always sing the same part. The melody, in the solfeggios, will always form a useful exercise even when sung alone, and in the most of the pieces, the third part may be omitted, without seriously injuring the effect. — It may be well to remark, that these exercises have been arranged in the manner that will make them most useful for learning to read music, and that even some of the strict rules of musical composition, have been sacrificed to this one object. For this purpose, also, the

Solfeggios marked * in the index, have been arranged in such a way that no air will be apparent, unless all of the parts are sung, and by voices of the same pitch, i. e. by ladies' voices alone, or by gentlemen's voices alone. To give them their proper effect, the parts should be equally balanced, both as it regards strength and quality of voice. When this is done, the melody will be distinctly heard, while a previous acquaintance with it will be of no assistance to the performer.

Vocal exercises, page 199. Some of these exercises are of the same nature as those commencing on page 79, and may be used in connection with them. The most of them, however, are exercises in difficult rhythmic and melodic combinations, each of which will probably require much practice. After a class have sufficiently advanced to sing them understandingly, a short time at each lesson spent upon these exercises, will be very useful in enabling them to surmount such difficulties. When the pupils are perfectly familiar with the exercises which commence on page 79, it may be well to practise them with the syllables 'la,' 'ah,' or 'ah-men.' The first syllable of a group may also be used for all the notes composing that group.

Songs, page 211. These songs, like the solfeggios, are arranged for female voices, and are mostly from the German. Among them are several for children and a few for various occasions in a seminary; but the majority belong to that tribe of songs called in German, Volkslieder, (songs of the people,) which seem to be better suited to the seminary and fireside, than more difficult ones. A few common hymn tunes and chants are also added, the words of which are suitable for the opening or closing services of school.

Course of Instruction. The following brief outline, will, perhaps, more clearly show the manner in which the book is designed to be used. After the usual preliminary remarks, let the teacher commence by explaining in familiar language the divisions of the subject, illustrating, if desirable, upon the blackboard. Then let him direct attention to the remarks on this subject in the book, asking the questions there given, or similar ones of his own. Attention may also be directed to the divisions as they are actually arranged, directing the pupils to notice how many pages are devoted to Rhythm, how many to Melody, and how many to Dynamics. He then says, "we now commence, of course, with Rhythm," and questions upon the subject of Rhythm

as laid down on page 1.—Chap. I. As the subject of Rhythm is the *length of sounds* the first thing for the learner to do, is to learn to measure them. In this chapter the fact that musical sounds are measured by *time*, must be explained ; also the manner in which it is done, viz., by dividing the time into equal portions, called measures, and the manner in which measures are represented in written music. These can be explained either in the teacher's own language and with his own illustrations upon the blackboard, or in the language and with the illustration contained in the book. Chap. II. is upon beating time. This cannot receive too much attention. Perhaps no method can better be taken to convey the idea of the *regularity* with which the hand must move, than to impress strongly upon the mind of the pupils the ideas contained in this chapter. In Chap. III, the scholars learn the names, forms and lengths of the notes. The teacher need not adopt the manner of speaking of the *lengths of the notes* introduced here, although it is without doubt the plainest language for beginners. It is true as far as this book is concerned, and learners readily comprehend their usual meaning, after having been accustomed to regard them as here explained. In Chap IV, singing in connection with beating the time, is introduced. Chap. V, is devoted to the practise of whole, half and quarter notes. Such exercises are somewhat tedious, and it will perhaps be better, to review them at two or three successive lessons, than to spend much time upon them when first introduced.

This is the proper place to introduce MELODY. The teacher should now make himself familiar with the songs and solfeggois, and introduce them as fast as the knowledge of the scholars will permit. For example, as soon as the class are able to sing the exercises in Chap V, (page 26,) they can sing, understandingly, the *upper part* of the song 'Flight of Time,' page 221. After chapter VII in Melody has been studied, the middle part of Solfeggio No. 1, (page 85,) may be introduced, (because it contains nothing with which the pupils will not have become acquainted when they have studied as far as the chapter mentioned,) also the upper part of Solfeggios, No. 3 and 4. After chapter XI in Melody, any of the solfeggios and songs in the key of C which do not contain sharps or flats, can be practised, and after the chromatic scale, *all* in the key of C. In this manner all of the solfeggios and songs should be gradually introduced. It may be well, as an exercise in pronunciation and musical expression, to allow some of the songs to be learned by rote. The teacher can, however, (and it is perhaps the better method,) adopt the plan, that no songs or solfeggios shall be sung until the school are able to sing them by note, taking care, however, that they are introduced as fast as the class acquire the requisite ability.

For want of room, the songs and solfeggios are arranged without a piano forte accompaniment. It is presumed, however, that even those unacquainted with thorough base will experience no difficulty in playing three parts. The third may be played an octave lower than it is written. In many of the solfeggios, it will, perhaps, be easier to play the second and third parts with the left hand and the first part alone with the right hand.

The songs are arranged for 1st and 2d Treble and Alto voices only. For classes composed of ladies and gentlemen, an edition in which the songs are omitted, is issued. See page II.

The solfeggios are not arranged in progressive order, nor are those of the same key placed together ; it will, therefore, be necessary for the teacher to become sufficiently acquainted with them, to be able to select lessons suited to the state of advancement of the class.

	PAGE.
After Study	235
Alp Song	256
Angel Watchers	274
Approbation	242
At the Grave of a Schoolmate,	269
Call to Joy	233
Care not for the morrow	273
Childhood	234
Closing Song	276
Concord	235
Contentment	251
Contraries	231
Early Day	220
Evening Hymn	283
Fleeting Hours	265
Flight of Time	221
Forth where pure breezes	218
Friendship	219
Franz Drake	238
Hans Sacks' Pic-nic	252
Hours of Study	282
Hymn for Examination Day	266
Hymn for the commencement of the School	286
Incitement to Study	270
Innocence	224
In Summer	214
In Winter sleep the Flowers	247
Know you how many stars	268
May Song	257
Morning Call	226
Morning Hymn	231
Morning's Awaking	246
Morning Song	280
My Home in the Valley	244
Nature brought no sorrow	213
Night Song	290
O How Purely	222
O Praise the Lord	284
Song of Praise	223
Song of Praise, (Rinck.)	288
Song in the Night.	222
Summer Song	279
Sunrise	259
Swiss Song	260
The Beauties of Nature	225
The Birth Day	220
The Boy's Wish	261
The Brooklet	239
The Cottage	230
The Dying Year	277
The Farmer's Call	236
The Five Senses	228
The Four Seasons.	278
The Gardener	263
The Golden Rule	237
The Green Summer Birds	250
The Moonbeam Fairies	216
The Maiden and Rose	258
The Open Air	217
The Pleasures of Life	211
The Rivulet	212
The Sabbath Bell	289
The Silver Streams	232
The Seasons	287
The Snow	241
The Tinman, the Dog and the Drummer	254
The Treasures of Life	248
The Voice of Home	272
The Voice of the Bell	227
The Walk	249
Time's Footsteps	229
To Nature	240
There lives a God	267
Up, Brothers, Up	275
Vacation Song	271
While to Heaven	281
Winter	215
Worth of Labor	264

HYMN TUNES.

	PAGE.
Balerma	292
Dedham	299
Dresden	297
Duke St.	301
Greenville	298
Hamburg	291
Marlow	294
Nuremburg	296
Old Hundred, No. 1	296
Old Hundred, No. 2	294
Olmutz	292
Pleyel's Hymn	300
Rockingham	293
Wilmot	295
Chant, No. 1	302
Chant, No. 2	303
Chant, No. 3	304

ELEMENTS OF VOCAL MUSIC.

The Elementary Principles of Music, are arranged in Three Departments, viz: RHYTHM, MELODY, and DYNAMICS.

RHYTHM treats of the LENGTH of Sounds; MELODY, of the PITCH* of Sounds; DYNAMICS, of the POWER of Sounds.

How many Departments are there in the Elementary Principles of Music? What is the first? Of what does it treat? What is the second? Of what does it treat? What is the third? Of what does it treat? If you study in Rhythm, about what will you be learning? Melody? Dynamics? If you wish to ascertain anything relating to the Power of sounds, to which department must you turn? About the Length of sounds? About the Pitch of sounds? Is there anything relating to the Power of sounds in Melody? What is the subject of Melody? Is there anything relating to the Pitch of sounds in Rhythm? What is the subject of Rhythm? Is there anything about the length of sounds in Dynamics? Why?

* PITCH, state with regard to lowness or height. (*Walker.*)

RHYTHM.

Which Department in the Elementary Principles of Music is Rhythm? Of what does it treat? Shall we find anything about the Pitch of sounds in it? Shall we find anything about the Power of sounds in it? Why?

CHAPTER I.

How can you describe the *length* of a room? How the *length* of a piece of ribbon? How the *length* of a sound, produced for example, by the steam whistle of a locomotive? Can sounds be measured by feet or yards? Why? How must they be measured? (Ans. By TIME.)

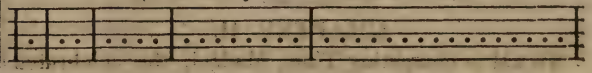
NOTE. The teacher can here sing sounds of different lengths, and let the pupils judge how many *seconds* long, each is.

Musical sounds must be measured by time. To do this, the time occupied in the performance of a piece of music must be divided into EQUAL portions. These equal portions of time, are called MEASURES.

Music is written upon five horizontal lines. These are divided into small spaces, by perpendicular lines drawn across them. The perpendicular lines are called BARS. The spaces included between the bars represent measures.

How many bars are there in the following example? How many measures?

(Each dot represents a musical sound.)



Measures are equal portions of *time*. In the example, we will suppose each measure to occupy four seconds. In the first measure, there will then be *one* sound *four* seconds long. In the second *two* sounds, each *two* seconds long. In the third, *four* sounds, each *one* second long. In the fourth, *eight* sounds, each a half of a second long. In the fifth, *sixteen* sounds, each a quarter of a second long. Observe that the spaces included between the bars, *represent* measures. In the example, to the eye the last measure is much longer than the first; to the ear they are of equal lengths.

Measures are divided into PARTS OF MEASURES. A measure of two parts is called a DOUBLE measure—a measure of three parts, a TRIPLE measure—a measure of four parts, a QUADRUPLE measure—a measure of six parts, a SEXTUPLE measure.

How is the length of sounds, regulated in music? What are the portions of time called into which music is divided? What are Measures? What represent measures? What are Bars? What is the difference between a bar and a measure? Do measures always *look* alike? How then are they alike? How many kinds of measures are there? How many parts has Double measure? Triple? Quadruple? Sextuple? What distinguishes one kind of measure from another?

CHAPTER II.

To aid in computing Time, Mælzel, the celebrated mechanist, invented an instrument called a Metronome. It has a Pendulum,* which swings and ticks at regular intervals of time, like that of a clock. (The instrument is, in fact, a clock, turned upside down, but without dial plate or hands.) If the weight be moved upwards, the pendulum will swing slower, if downwards, faster; but put the weight where you will, its motions will always be in equal time; never faster, never slower; never hurrying, never dragging.

In the performance of a piece of music, the time must be computed with the same accuracy and regularity as by a metronome or a clock. It would not be convenient for the members of a school to be each supplied with a metronome, nor would the noise of so many *ticks* form an agreeable accompaniment to the singing. We must, therefore, resort to some other method, less expensive and less noisy, but *equally*

* PENDULUM, any weight hung so that it may easily swing backwards and forwards, *of which the great law is, that its oscillations are always performed in* EQUAL *time.* (*Walker.*)

accurate. That usually adopted in singing, is, to make certain motions of the hand, carefully imitating in regularity the movements of a pendulum. This is called BEATING TIME. One motion of the hand (or one BEAT) must be made to each part of a measure. Double measure, therefore, has two beats—first, *Down;* second, *Up.* Triple measure has three beats—first, *Down;* second, *Left;* third, *Up.* Quadruple measure has four beats—first, *Down;* second, *Left;* third, *Right;* fourth, *Up.* Sextuple measure has six beats—first, *Down;* (hand falls half of the way;) second, *Down;* (hand falls the remainder of the way;) third, *Left;* fourth, *Right;* fifth, *Up;* (hand rises half of the way;) sixth, *Up.* (hand rises the remainder of the way.)

In beating time, the hand must imitate a pendulum in the *regularity*, but not in the *manner* of its movements. It must move instantaneously, and then remain stationary until the time for the next motion. Care must also be taken, not to touch anything with the hand. All noise must be avoided in beating the time, lest the effect of the music thus measured, be injured.

The words MEASURE and TIME are often used synonymously in music. The expressions "Double *Measure*" and "Double *Time*" mean the same thing.

How is Time usually computed in singing? How many beats has Double Measure? Why? How many beats has Triple Measure? Quadruple? Sextuple? What is the meaning of Double Time? Triple Time? Quadruple Time? Sextuple Time? In beating time, what must the hand imitate in the regularity of its motions? In what respect must it *not* imitate a pendulum? Which way must the first beat in Double time be made? The second? The first beat in Triple time? &c. How much noise must be made, in beating time? How hard must you strike your desk or whatever is before you, in making the downward beat? Why? Is it right to beat time with the feet? Why?

CHAPTER III.

If we speak of the length of a table, we say, it is so many *feet* long; if of a carpet, it is so many *yards* long. It is customary to designate the length of musical sounds, by the number of *beats* which are made to each.

The following characters, called NOTES, are used to indicate the length of sounds.

The first is called a WHOLE note, because it is the longest in common use. It is *four beats* long. The second is called a HALF note; it is *half as long as a* WHOLE. The third is called a QUARTER note; it is *one quarter as long as a* WHOLE. The fourth is called an EIGHTH note; it is *one eighth as long as a* WHOLE. The fifth is called a SIXTEENTH note; it is *one sixteenth as long as a* WHOLE. ☞ See chap. X

What characters denote the length of sounds? How many kinds of notes are there in common use? What is the longest called? The second? The third? The fourth? The fifth? How long is a whole note? A half note? A quarter note? An eighth note? A sixteenth note?

CHAPTER IV.

How many measures has this exercise? How many bars? What kind of measures are they? How do you know?

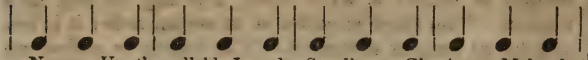
Sing the exercise to the syllable La.

NOTE. It can also be sung, using one of the following words; viz: Lof-ty; Low-ly; Tune-ful; Joy-ful; Dark-ness; Glad-ness; or any other word of two syllables.

The first part of double measure must be accented.

NOTE. The accent in singing, must not usually be stronger, than it is in the pronunciation of words which are accented on the first syllable.

How many measures has this exercise? How many bars? What kind of measures are they? How do you know?



NOTE. Use the syllable La; also Stu-di-ous; Glo-ri-ous; Mel-o-dy; Har-mo-ny; or any other word of three syllables.

The first part of Triple measure must be accented.

How many measures has this exercise? How many bars? What kind of measures are they? How do you know?

The first and third parts of Quadruple measure must be accented.

How many measures has this exercise? How many bars? What kind of measures are they? How do you know?

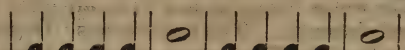
The first and fourth parts of Sextuple measure must be accented.

CHAPTER V.

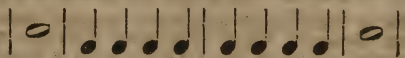
How many measures has exercise No. 1? How many bars? What kind of measures are they? How can you tell? How many sounds must be sung in the first measure? How long must each be? How many in the second measure? How long must it be? How do you know.

NOTE. Ask similar questions, before singing each of the other exercises.

No. 1.



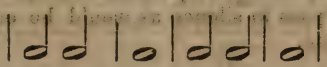
No. 2.



No. 3.

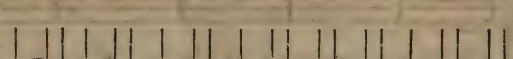
No. 4.

No. 5.



No. 6.

No. 7.

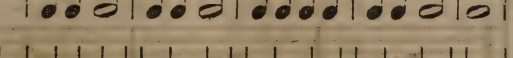


No. 8.

No. 9.

No. 10

No. 11



In studying the Elements of Music, we do not, as in Arithmetic, go *through* the first department, before attending to the second and third.

☞ It will be necessary to study Chapters I, II, III, IV and V, in MELODY, before attending to the next in this department.

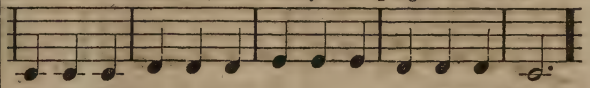
CHAPTER VI.

A Dot adds to a note one half its primitive length. A dotted half note (𝅗𝅥.) is, therefore, three beats long.

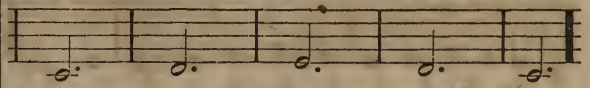
How long is a dotted whole (𝅝.)? A dotted quarter (♩.)?

What kind of measures are the following? &c.

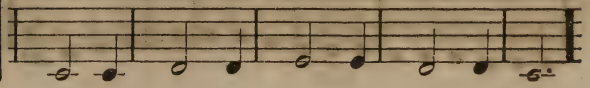
No. 1. Nos. 1, 2 and 3 may be sung together.



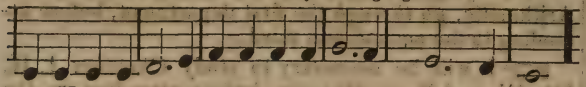
No. 2.



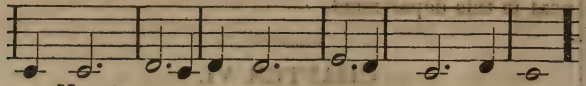
No. 3.



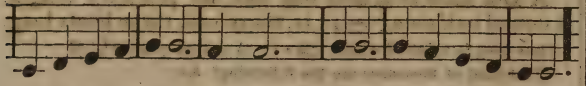
No. 4. Nos. 4, 5 and 6 may be sung together.



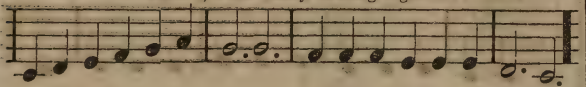
No. 5.



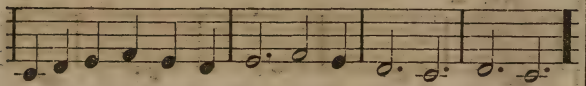
No. 6.



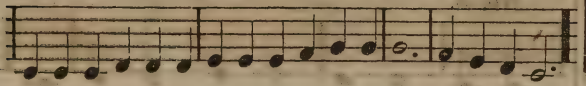
No. 7. Nos. 7, 8 and 9 may be sung together.



No. 8.



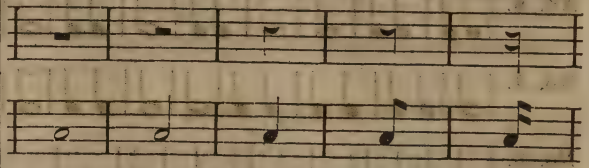
No. 9.



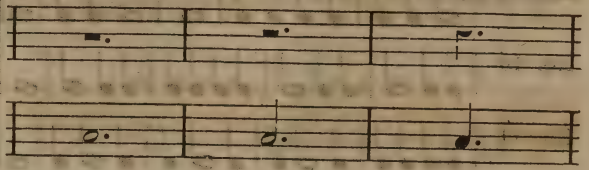
CHAPTER VII.

To produce certain effects, a measure, or part of a measure, is often passed over in silence. Such passages are indicated by characters called RESTS. Each note has a corresponding rest, which denotes that as much time must pass in silence as would be occupied in singing the note.

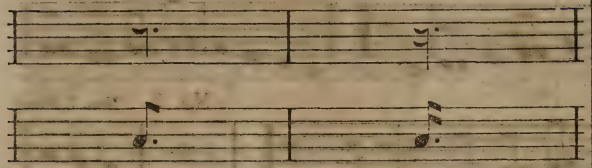
Whole Rest. Half Rest. Quarter Rest. Eighth Rest. Sixteenth Rest.



Dotted Whole Rest. Dotted Half Rest. Dotted Quarter Rest.

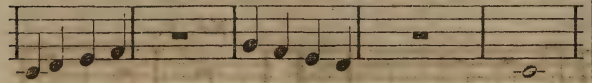


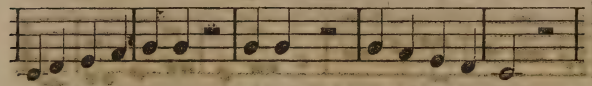
Dotted Eighth Rest. Dotted Sixteenth Rest.

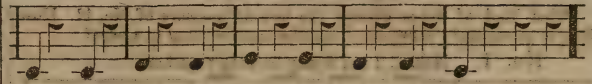
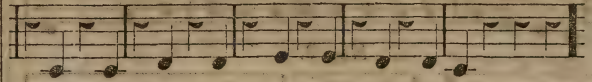
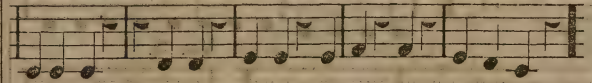


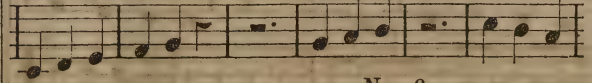
How long is a Whole Rest? &c. How do whole and half rests differ in appearance? Quarter and eighth rests?

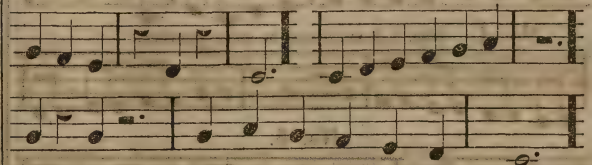
No. 1. Nos. 1, 2 and 3 may be sung together.

No. 2.

No. 3.



No. 4. Nos. 4, 5 and 6 may be sung together.

No. 5.

No. 6.

No. 7.

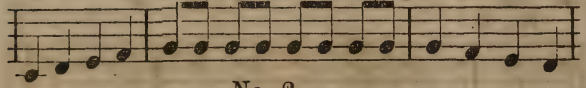


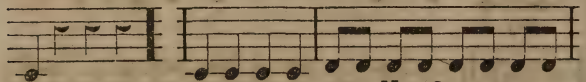
No. 8.

☞ Attend next, to Chapter VI in Melody.

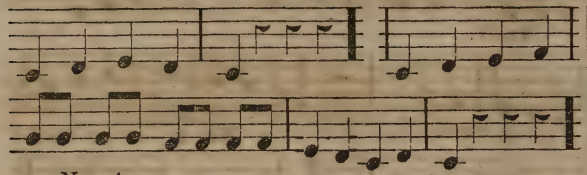
CHAPTER VIII.

What kind of notes occupy the second measure of No. 1? How long is an eighth? How many eighths must be sung to a beat?

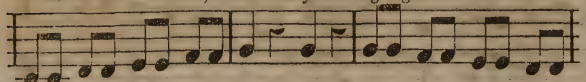
No. 1. Nos. 1, 2 and 3 may be sung together.



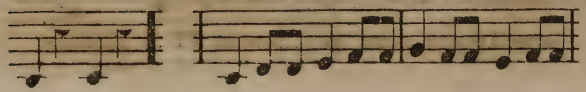
No. 2.

No. 3.



No. 4. Nos. 4, 5 and 6 may be sung together.

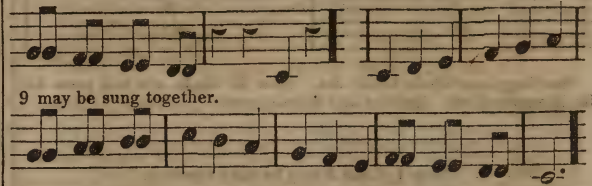


No. 5.

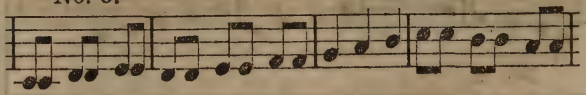


No. 6.

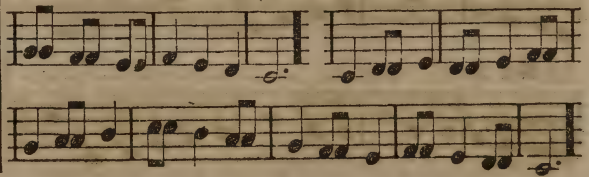
No. 7. Nos. 7, 8 and 9 may be sung together.

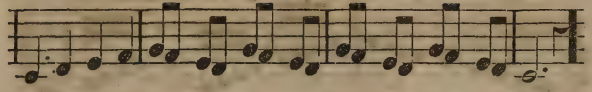


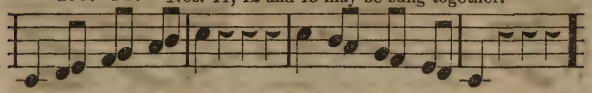
No. 8.



No. 9.

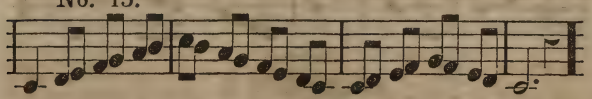


No. 10.

No. 11. Nos. 11, 12 and 13 may be sung together.



No. 12.

No. 13.



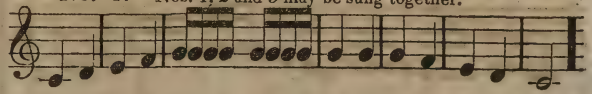
NOTE. It forms a useful and pleasant exercise, to allow the school to *name* the sounds by numerals, syllables or letters, *in time;* i. e. naming one quarter to a beat; two eighths to a beat, &c., in the speaking voice.

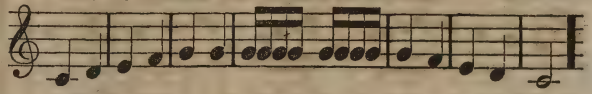
☞ ATTEND NEXT TO CHAPTER VII. IN MELODY.

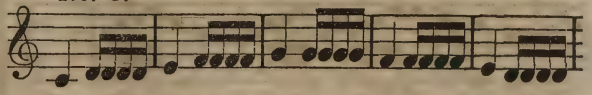
CHAPTER IX.

What kind of notes occupy the third measure of No. 1? How long is a sixteenth? How many must be sung to a beat?

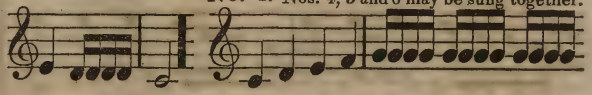
No. 1. Nos. 1, 2 and 3 may be sung together.



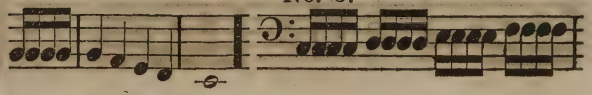
No. 2.

No. 3.

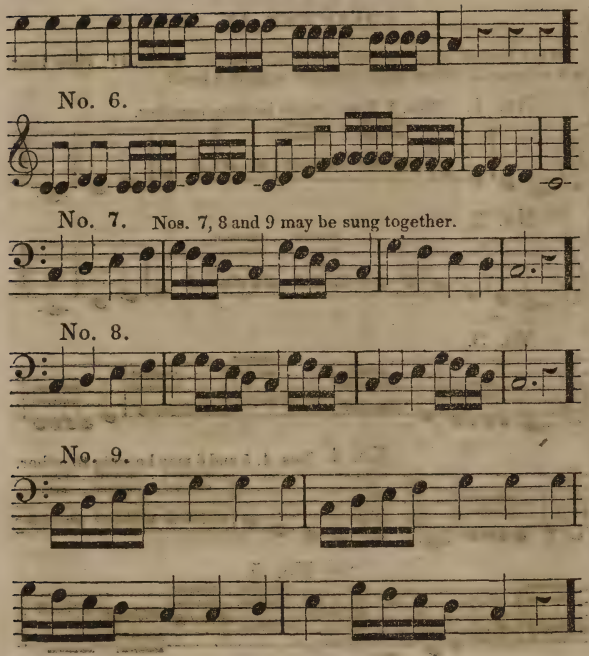


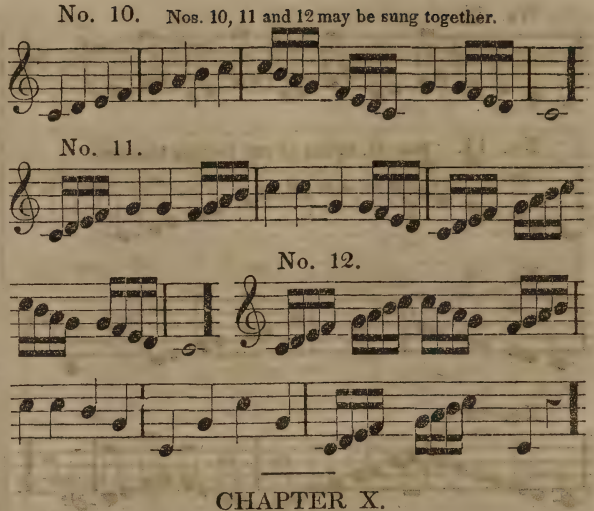
No. 4. Nos. 4, 5 and 6 may be sung together.



No. 5.







CHAPTER X.

In this work, *a* QUARTER NOTE *is always* ONE BEAT *long*. In music books generally, this is not the case; but two figures in the form of a fraction, are placed at the commencement of each tune, the upper figure showing the kind of time in which the piece is written,

and the lower one, the kind of a note which is one beat long.

In this book, one figure only is placed at the commencement of each exercise and tune. This indicates the kind of time in which the tune is written. Another figure would be superfluous, because, throughout the book, (except in this Chapter,) a quarter note is one beat long.

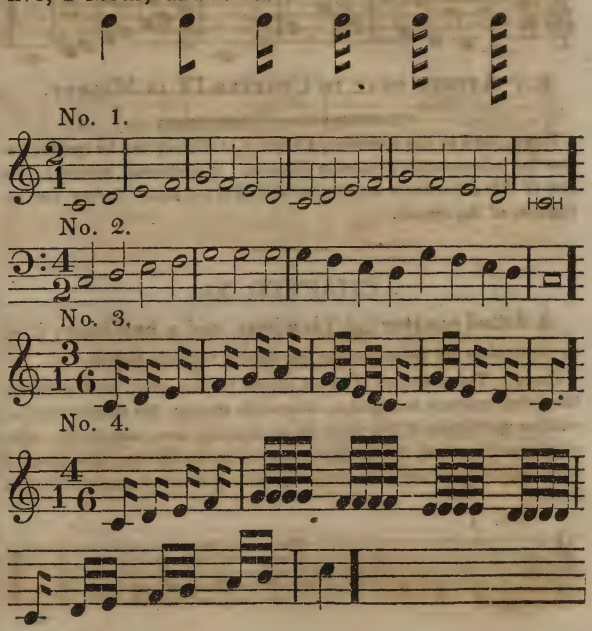
NOTE. See Chapter XVI, for an explanation of a kind of movement, which may perhaps be considered an exception.

Suppose the figures $\frac{2}{2}$ to be at the commencement of a piece of music, in what kind of time would the piece be written? What kind of note would be one beat long? If $\frac{4}{4}$ is at the commencement? $\frac{4}{8}$? $\frac{3}{2}$? $\frac{6}{4}$? $\frac{2}{4}$? $\frac{4}{2}$? $\frac{8}{4}$? $\frac{3}{1}$? $\frac{2}{16}$? Why is the lower figure omitted in this book? In this book, what does the figure 4 at the commencement of a tune mean? The figure 2? 6? 3? If a tune has no figure at the commencement, can you tell in what kind of time it is? In what kind of time is exercise No. 1? How do you know? What kind of a note is one beat long? How do you know?

In tunes where a *half* or a *whole* is one beat long, longer notes than *wholes* sometimes occur.

A DOUBLE NOTE (or) is twice as long as a whole note.

In tunes where an eighth or a sixteenth is one beat long, shorter notes than sixteenths sometimes occur. A dash added to the stem of a quarter note, forms a note of one half the length of a quarter. Every additional dash has a similar effect; thus, one dash forms an 8th; two, a 16th; three, a 32d: four, a 64th; five, a 128th; and so on.



No. 5.

☞ ATTEND NEXT TO CHAPTER IX IN MELODY.

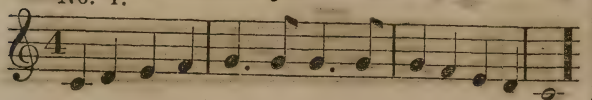
NOTE. All of the remaining Chapters in Melody can be studied before the subsequent Chapters in Rhythm. If preferred however, the rest of this department may be introduced at any time, during the remainder of the course.

CHAPTER XI.

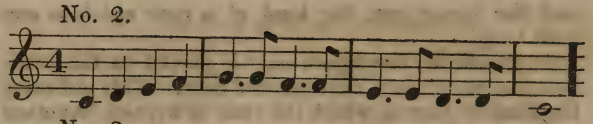
A dotted quarter (♩.) is a beat and a half long; i. e. it occupies as much time as three eighth notes.

NOTE. The exercises of this Chapter may be sung, first reducing the dotted quarters to eighths; afterwards singing the dotted quarters with an undulation of the voice for each eighth note, and finally, with one smooth sound, in length equal to three eighths. *Thinking* of three eighths, will assist the singer in making a dotted quarter the right length.

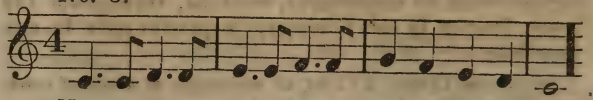
No. 1.



No. 2.

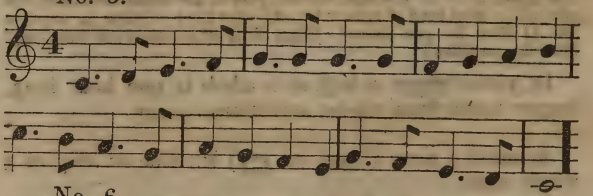


No. 3.

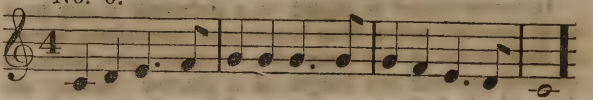


No. 4.

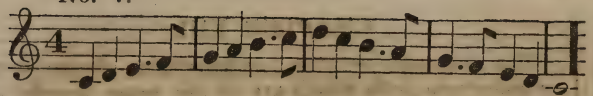
No. 5.



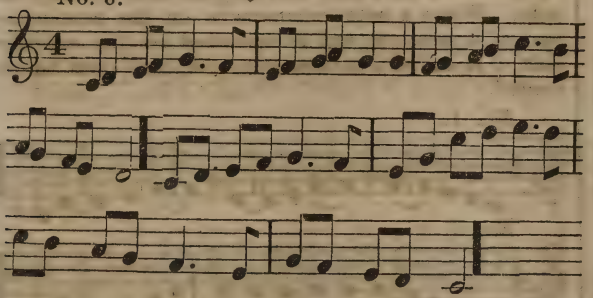
No. 6.



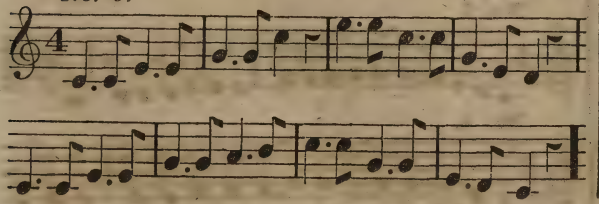
No. 7.



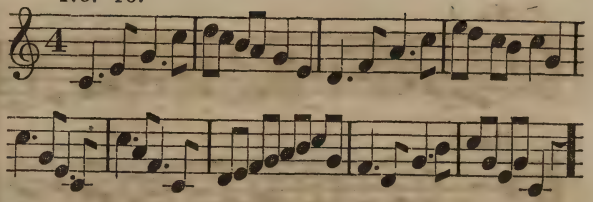
No. 8.



No. 9.

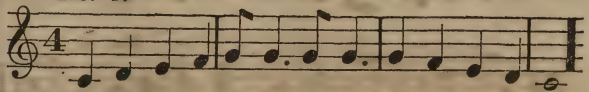


No. 10.

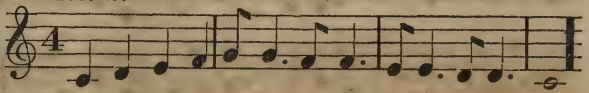


CHAPTER XII.

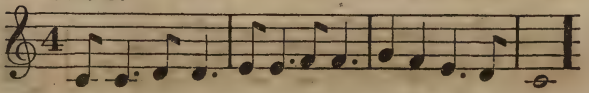
No. 1.



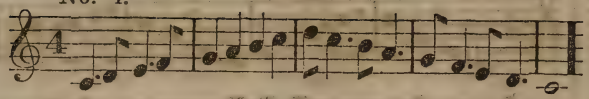
No. 2.



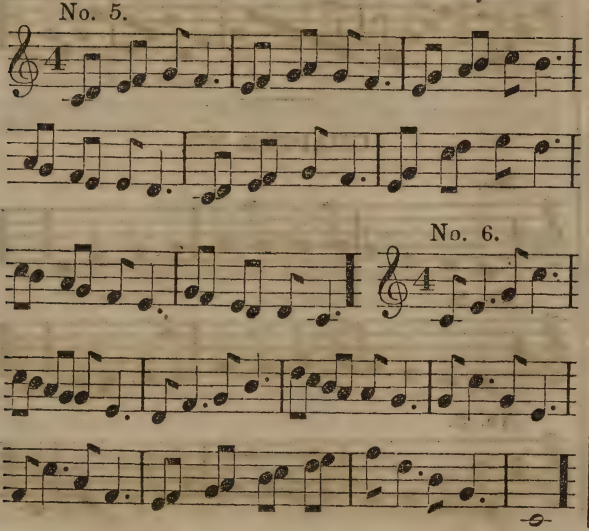
No. 3.



No. 4.



No. 5.

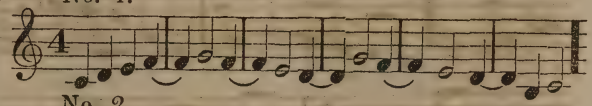


No. 6.

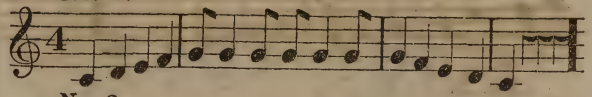
CHAPTER XIII.

This character ⁀, called a TIE, drawn over or under two notes which are on the same degree of the staff, unites them, and they become virtually one note. When a note commences on the unaccented part of a measure, and is continued on the accented part, it is called a SYNCOPATED note, and must be accented.

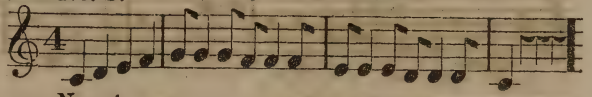
No. 1.



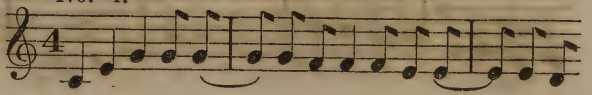
No. 2.

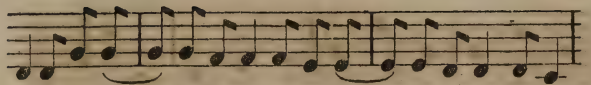


No. 3.

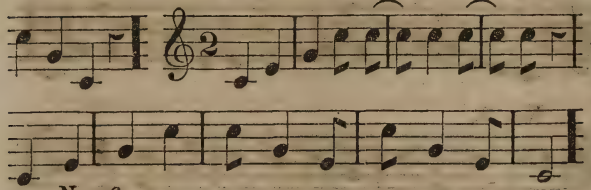


No. 4.

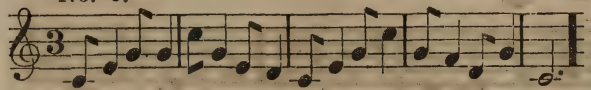




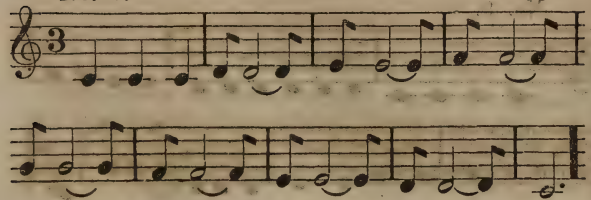
No. 5.



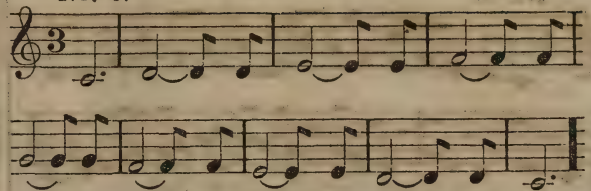
No. 6.



No. 7.



No. 8.

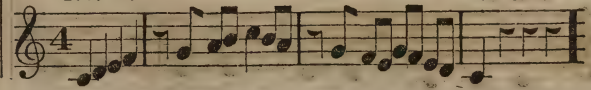


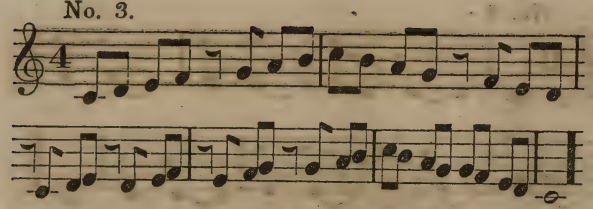
Note. If the quarters in the above exercises, are found difficult to sing, reduce them to eighths, as in Chapter XI.

CHAPTER XIV.

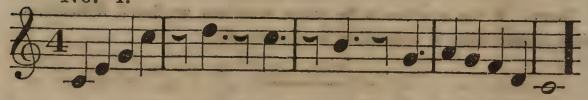
EIGHTH RESTS, DOTTED QUARTER RESTS, &c.

No. 1.

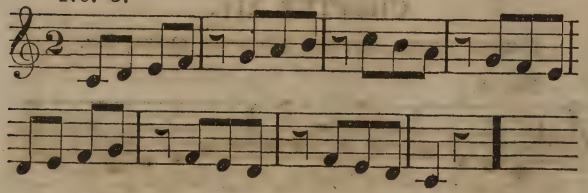
No. 2.

No. 3.



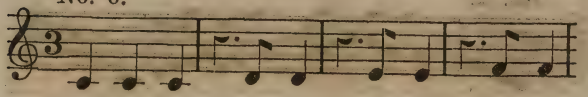
No. 4.



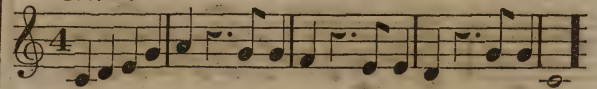
No. 5.



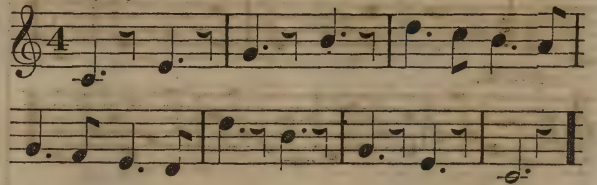
No. 6.



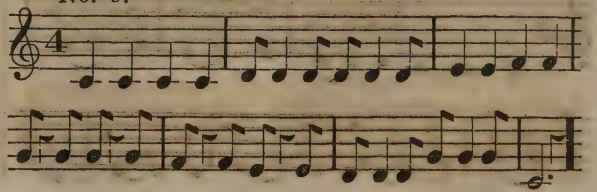
No. 7.



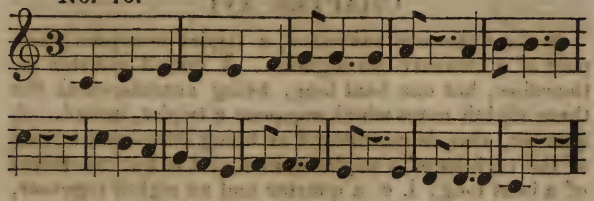
No. 8.



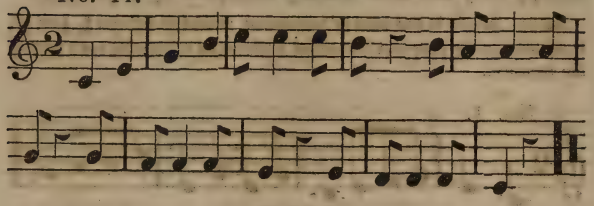
No. 9.



No. 10.



No. 11.

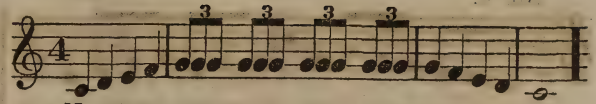


CHAPTER XV.

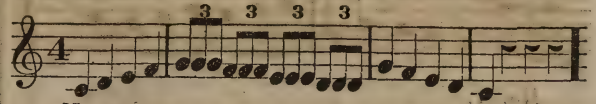
TRIPLETS.

Three notes sometimes occupy a part of a measure, and must be sung to one beat. Such notes are called TRIPLETS, and usually have a figure 3 written over them. The figure, however, is often omitted.

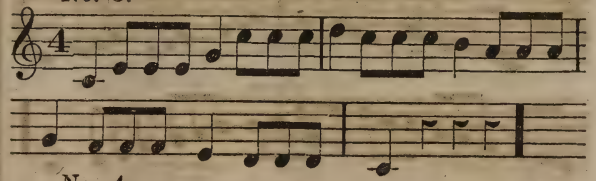
No. 1.



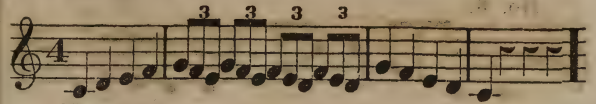
No. 2.



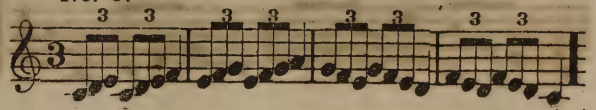
No. 3.



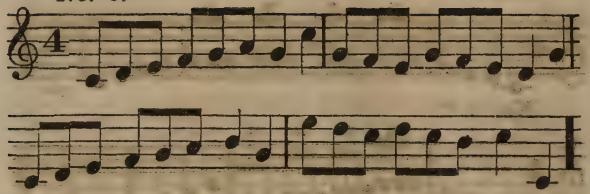
No. 4.



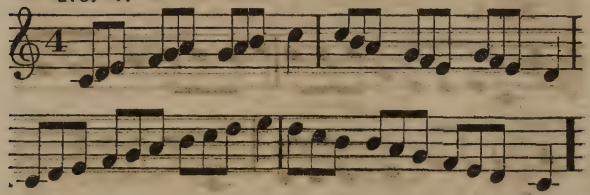
No. 5.



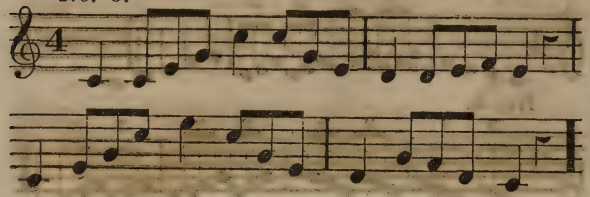
No. 6.



No. 7.



No. 8.

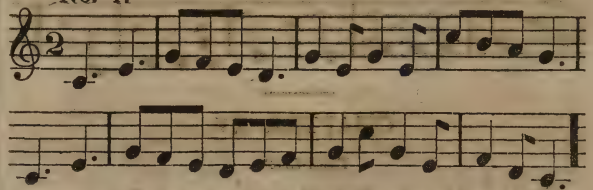


CHAPTER XVI.

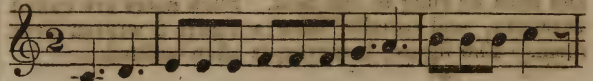
In the following exercises, a triplet occupies each part of a measure throughout. A dotted quarter is, therefore, but one beat long, being considered as the three eighth notes which compose a triplet, united. A quarter, also, is considered as being composed of two of the eighths of a triplet united, and is but two thirds of a beat long; i. e. a quarter and an eighth together, occupy only the time usually occupied by a quarter.

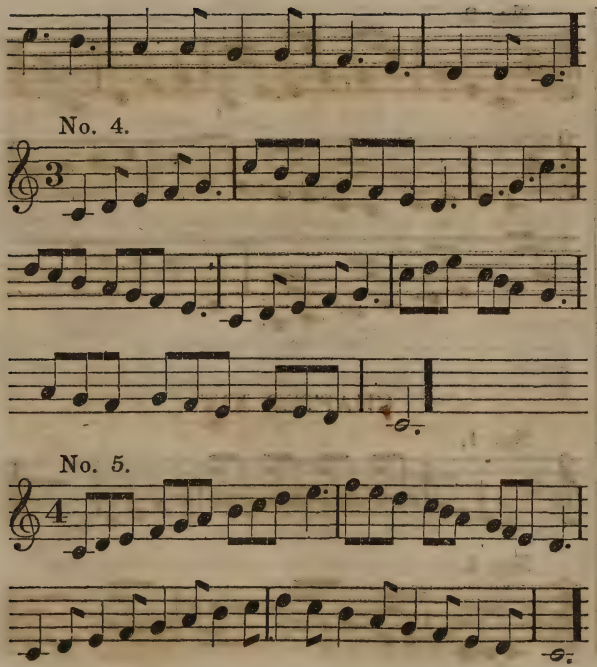
NOTE. Music in this kind of movement, is usually figured $\frac{6}{8}$, $\frac{9}{8}$ or $\frac{12}{8}$. It seems equally proper, to consider a triplet as occupying each part of the measure.

No. 1.



No. 2.

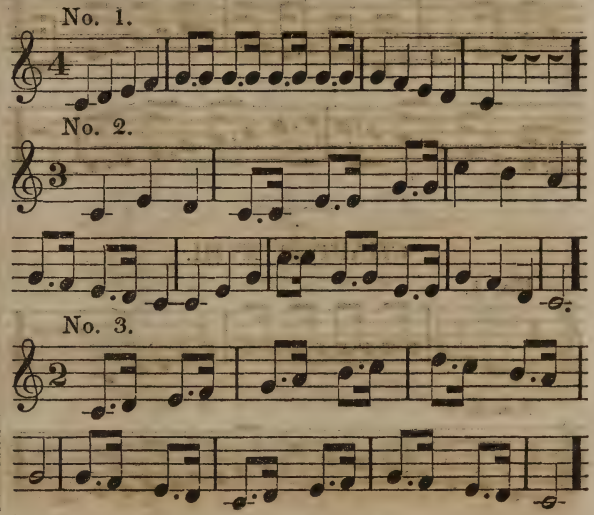




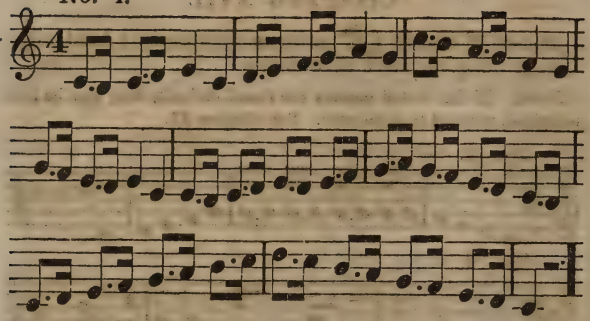
CHAPTER XVII.

A dotted eighth (♪.) is three quarters of a beat long; i. e. as long as three sixteenths.

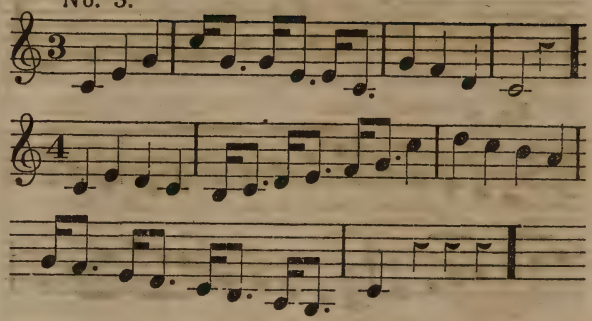
NOTE. If the dotted eighths are found difficult, they can be first practised, reduced to sixteenths. See Chapter XI.



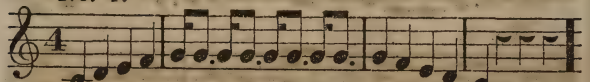
No. 4.

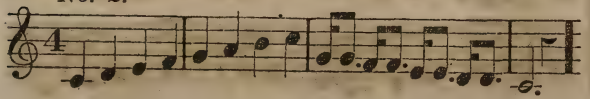


No. 3.

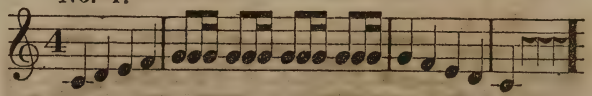


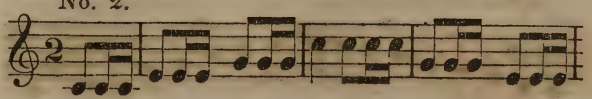
CHAPTER XVIII.

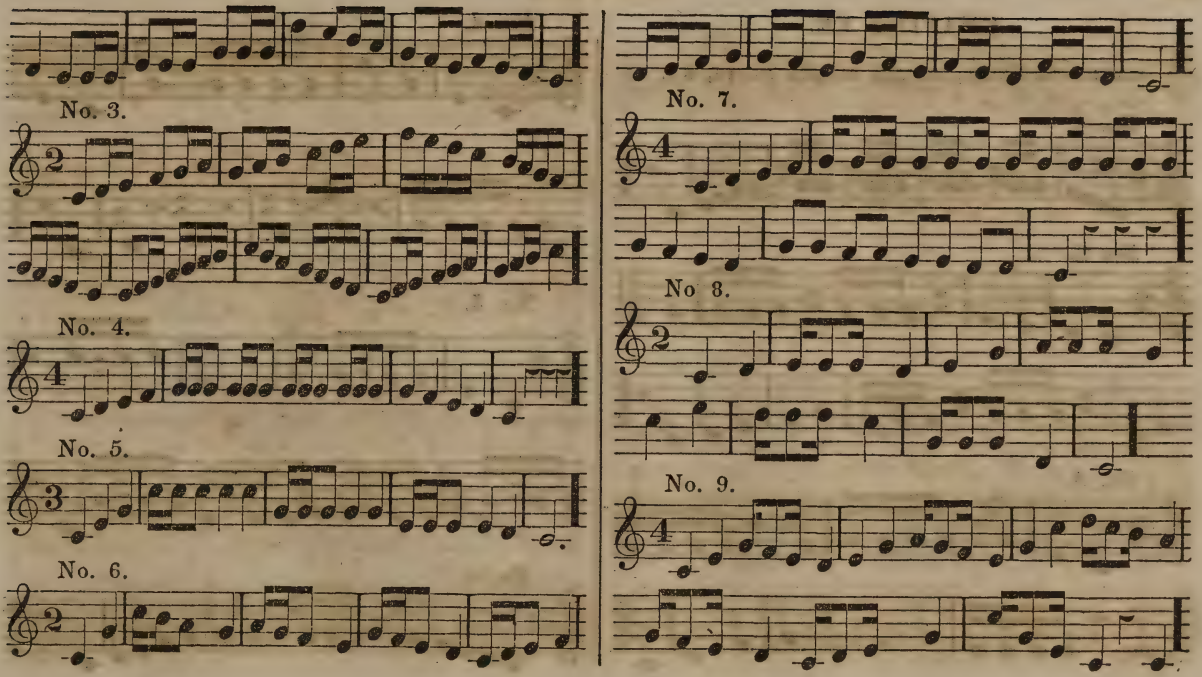
No. 1.

No. 2.



CHAPTER XIX.

No. 1.

No. 2.

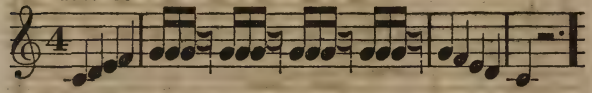



No. 3.
No. 4.
No. 5.
No. 6.
No. 7.
No 8.
No. 9.

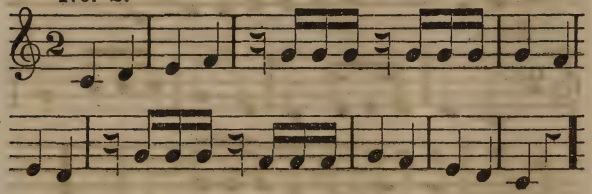
CHAPTER XX.

SIXTEENTH RESTS, DOTTED EIGHTH RESTS, &c.

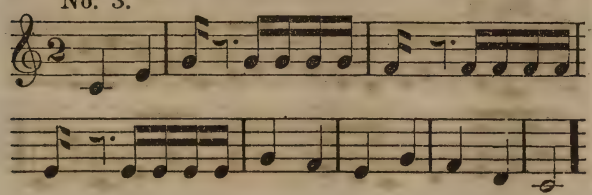
No. 1.



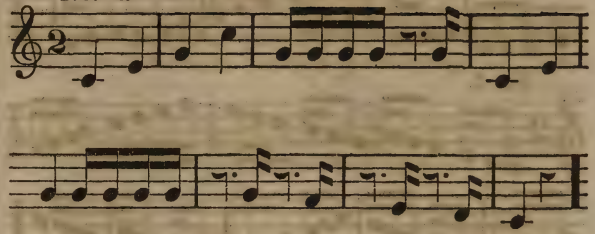
No. 2.



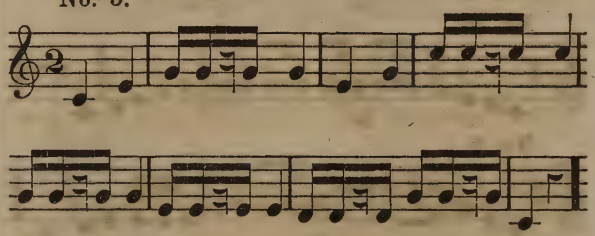
No. 3.



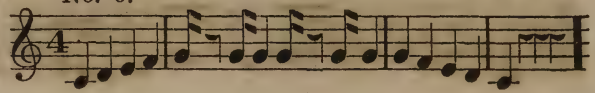
No. 4.



No. 5.

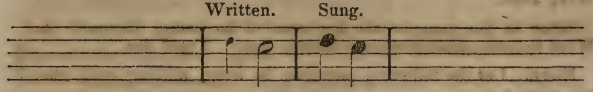


No. 6.

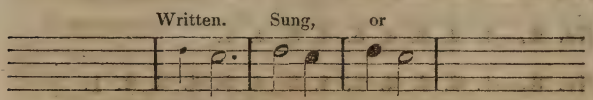


CHAPTER XXI.

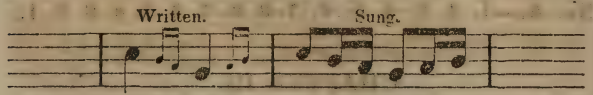
One small note, written before a large one, borrows half of the time belonging to the large note which *succeeds* it.



If, however, the large note is dotted, the small one receives either one third or two thirds of the time.

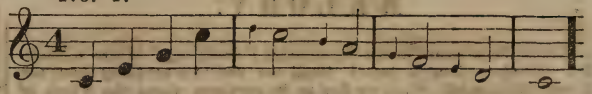


When more than one small note is written, the time is borrowed from the large note which *precedes* them.

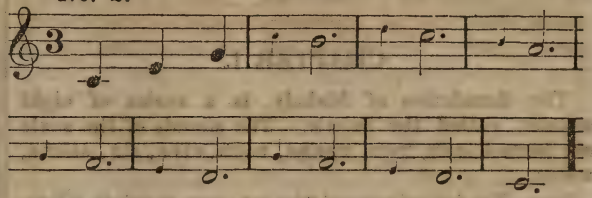


NOTE. This explanation of small notes, will perhaps meet most of the cases in which they occur in simple choral music. There are many other ways in which they are used, which the teacher can illustrate if necessary.

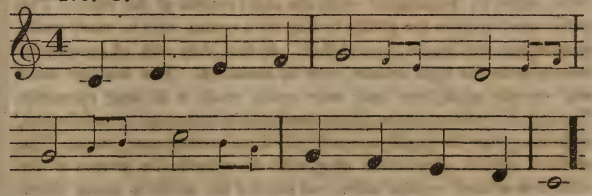
No. 1.



No. 2.



No. 3.



END OF RHYTHM.

MELODY.

Which Department in the Elementary Principles of Music is Melody? Of what does it treat? Shall we find in it anything about the Power of Sounds? Shall we find in it anything about the Pitch of Sounds? Of how many subjects does it treat?

CHAPTER I.

The foundation of Melody, is a series of eight sounds, called the SCALE. The sounds of the scale are named, ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT.

NOTE. The first and principal thing to be done in melody, is to become perfectly acquainted with the eight sounds of the scale. The pupils must acquire the ability to sing each sound, with as much readiness as they can repeat the alphabet. At first, they will, of course, be able to make the right sounds, only by imitation. The teacher must sing or play each, over and over again, until it is sung correctly. Through the whole course, the scale should be practised at each lesson, even long after the pupils are perfectly familiar with every sound. The teacher should, also, often sing, with the syllable *La*, sounds of the scale out of their regular order, and require the pupils to name them. The Germans call this an "exercise in hearing," and esteem it a very necessary part of elementary instruction. Previous to the introduction of the next chapter, use in practising the scale, the words, One, Two, Three, &c. or the syllable La.

CHAPTER II.

The following Italian syllables are commonly used in singing the scale, viz. Do, RE, MI, FA, SOL, LA, SI, Do,—pronounced, *Doe*, *Ray*, *Me*, *Fah*, *Sole*, *Lah*, *See*, *Doe*.

What is the name of the first sound of the scale? Second? &c. What Syllable must be used in singing ONE? TWO? &c.

NOTE. Let the following exercises be sung, making each sound four beats long.

No. **1.**—1. 2. 3. 2. 1.

No. **2.**—1. 2. 3. 4. 5. 4. 3. 2. 1.

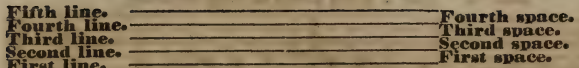
No. **3.**—1. 2. 3. 2. 3. 4. 3. 4. 5. 4. 3. 2. 1.

No. **4.**—1. 2. 3. 4. 5. 4. 5. 6. 5. 6. 7. 8.

No. **5.**—1. 2. 3. 4. 5. 6. 7. 8. 8. 7. 6. 5. 4. 3. 2. 1.

CHAPTER III.

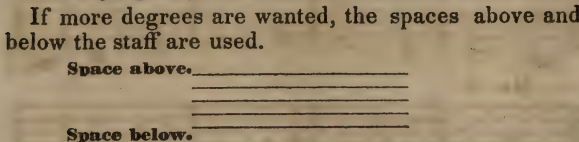
Music is written upon a certain number of lines and spaces, called a STAFF. The staff consists of five lines, with the spaces between them, which are named as follows,



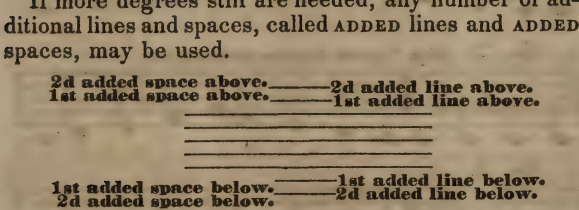
Each of these is called a DEGREE.

How many degrees are in the staff?

If more degrees are wanted, the spaces above and below the staff are used.



If more degrees still are needed, any number of additional lines and spaces, called ADDED lines and ADDED spaces, may be used.


2d added space above.
1st added space above.
2d added line above.
1st added line above.
1st added space below.
2d added space below.
1st added line below.
2d added line below.

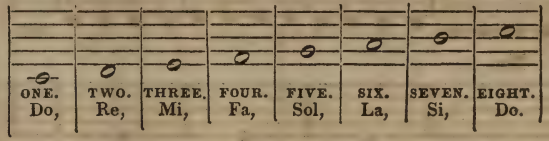
What is the collection of lines and spaces called, upon which music is written? How many lines are in it? How many spaces? How many degrees? What line is next above the first line? What degree is next above the first line? If more degrees are wanted than are in the staff, what are used? If more still are needed, what are used?

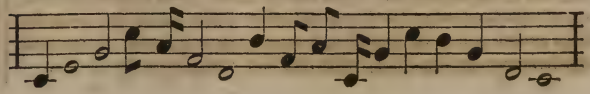
NOTE. If a black-board is used, point to different lines and spaces, and ask the name of each.

[2*]

CHAPTER IV.

The scale is written upon the staff in notes,—ONE, on the *first added line below*,—TWO, on the *space below*,—THREE, on the *first line*,—FOUR, on the *first space*,—FIVE, on the *second line*,—SIX, on the *second space*,—SEVEN, on the *third line*,—EIGHT, on the *third space*. A note written on the first added line below, means simply, "sing ONE;" a note on the space below, "sing TWO," &c.

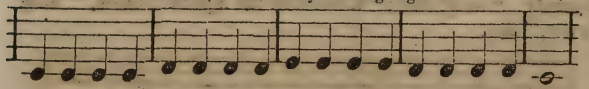


What sound does a note written on the second line indicate? Is it the *note* or the *line* which indicates that? What does the *note* represent? What does a note written on the first line mean? On the third line? First space? Third space? Second space? If you wish to write a note upon the staff which will indicate FIVE, where must you place it? TWO? SEVEN? FOUR? ONE? EIGHT? THREE? SIX? Which department are you now studying? Of what does it treat? How is the pitch of sounds represented? What sounds do the following notes indicate?

CHAPTER V.

What sounds must be sung in exercise No. 1? How can you tell? How long must the last sound be? How long the others? How do you know? What syllable must be used in the first measure? In the second? Third? Why?

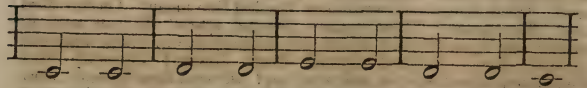
NOTE. Similar questions should he asked, before singing the other exercises.

No. 1. Nos. 1, 2 and 3 may be sung together.*



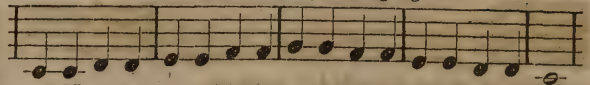
No. 2.

No. 3.

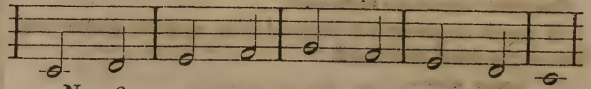


*The schoo may be arranged in three divisions, one of which can sing No. 1, the second, No. 2, and the third, No. 3;—or in two divisions, one of which can sing No. 1, and the other either No. 2 or 3;—or the three exercises may be united, and considered as a round, the second division commencing No. 1, when the first commences No. 2, &c.

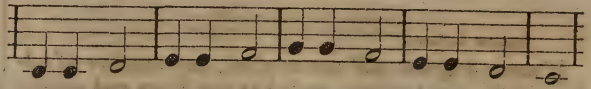
No. 4. Nos. 4, 5 and 6 may be sung together.



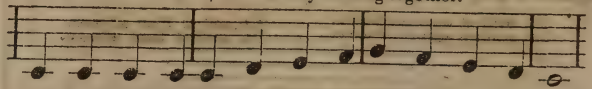
No. 5.

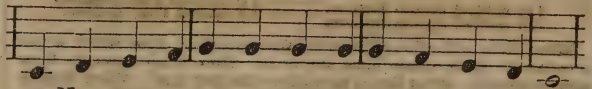


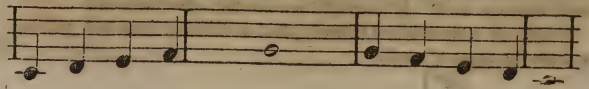
No. 6.



No. 7. Nos. 7, 8 and 9 may be sung together.

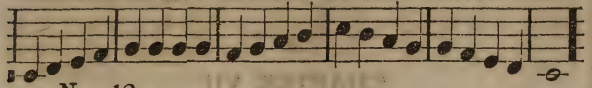


No. 8.

No. 9.

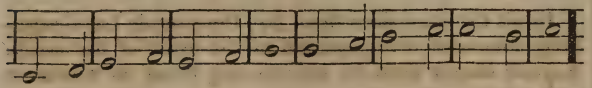


No. 10.

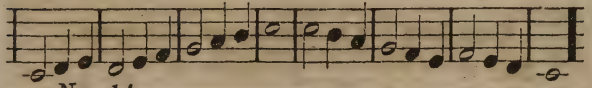
No. 11.



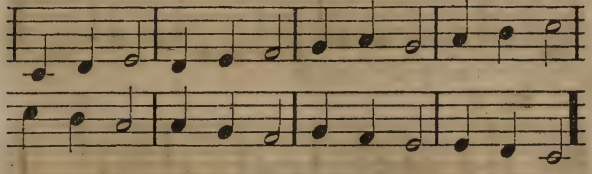
No. 12.



No. 13.



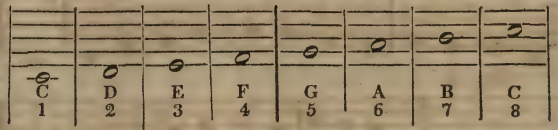
No. 14.



☞ Attend next to Chapters VI & VII in Rhythm.

CHAPTER VI.

The sounds of the scale are also named after the first seven letters of the alphabet, A, B, C, D, E, F, G. For reasons, now perhaps unknown, the first sound is not called A, but C. Only *seven* letters are used, although there are *eight* sounds in the scale. To supply the deficiency, C is used for both ONE and EIGHT.

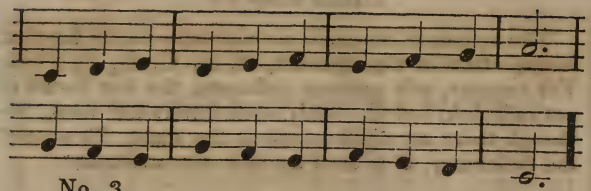


What letter is 5? 8? 3? 1? 7? 5? 4? 2? 6? What numeral is A? D? F? B? E? C? G?

NOTE. In the following exercises, the pupils should *name* the sounds by numerals and letters, continuing the practice in subsequent lessons, until familiar with both.

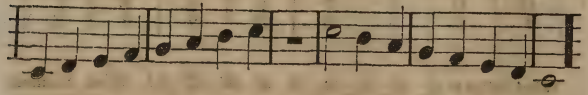
No. 1.

No. 2.

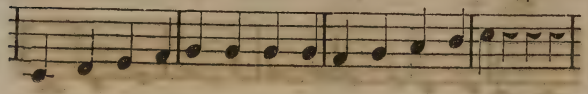
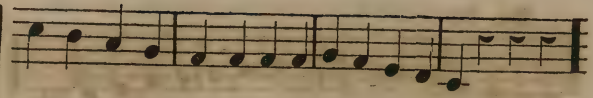


No. 3.

No. 4.



No. 5.

No. 6.



☞ Attend next to Chapter VIII in Rhythm.

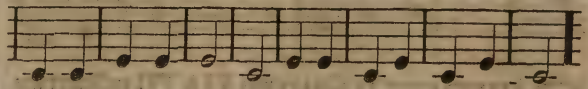
CHAPTER VII.

In all the exercises thus far, the sounds have regularly ascended or descended in the order of the scale. A good singer must be able to sing them in whatever order they may move.

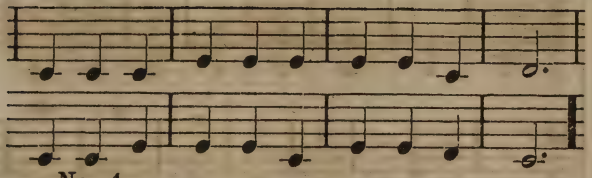
Skips from ONE to THREE, and vice versa.

No. 1.

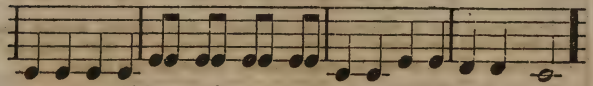
No. 2.



No. 3.

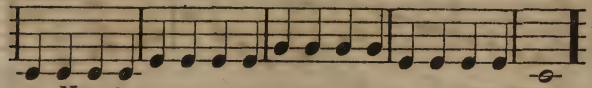


No. 4.

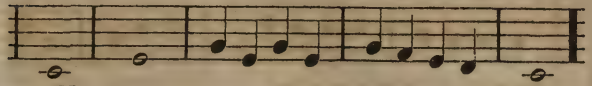


Skips, using ONE, THREE and FIVE.

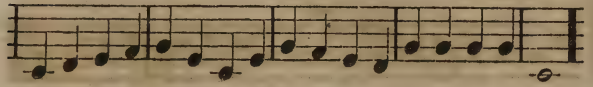
No. 5.



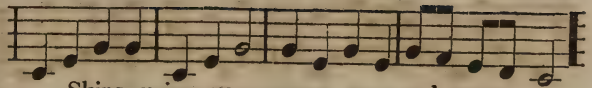
No. 6.



No. 7.

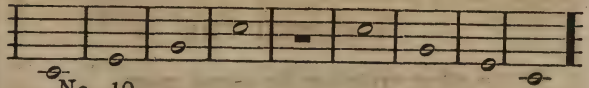


No. 8.

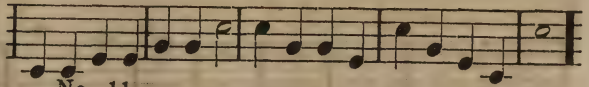


Skips, using ONE, THREE, FIVE and EIGHT.

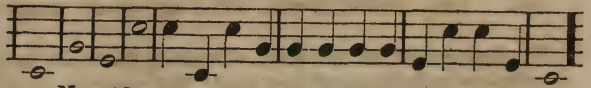
No. 9.



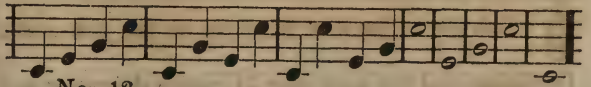
No. 10.



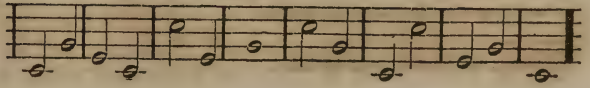
No. 11.



No. 12.



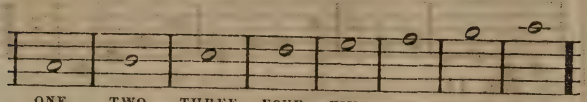
No. 13.



No. 14.

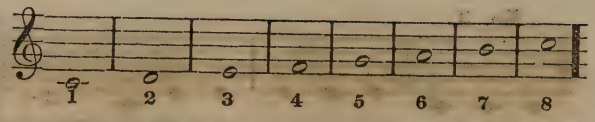
CHAPTER VIII.

ONE is often written on the *second space.*



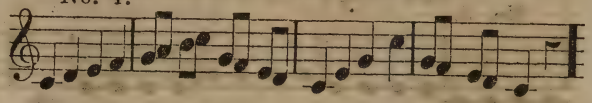
To distinguish the two ways of writing the scale, two characters called CLEFS* are used; the TREBLE CLEF, which shows that ONE is written on the *first added line below*, and the BASE CLEF which shows that ONE is written on the second space.

* CLEF, the French word for KEY.

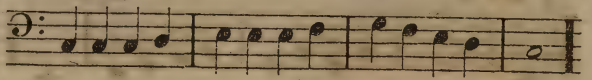


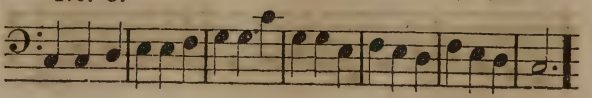
In exercise No. 1, where is ONE written? Is it always written on the first added line below? How do you know it is in that exercise? In exercise No. 2, where is ONE written? How do you know?

No. 1.

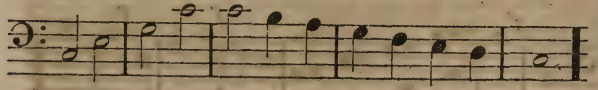


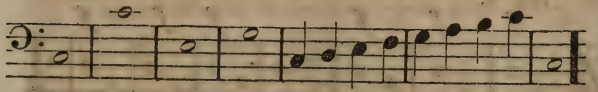
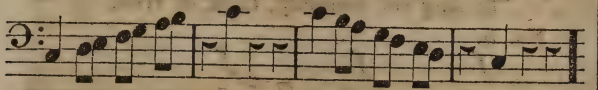
No. 2.

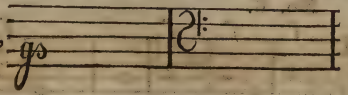


No. 3.

No. 4.

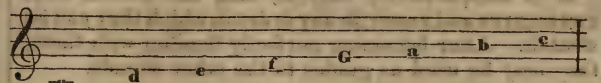
No. 5.

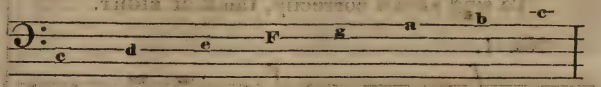


No. 6.

No. 7.

The Treble clef is also called the G CLEF, and the Base clef is called the F CLEF. A hundred years ago, they were made thus,



The first character, probably meant *g scale;* it showed G to be on the line on which the character was written. The other character, designed perhaps for a letter *f* showed F to be on the line which was between the two dots. Engravers and type founders have gradually changed the clefs to their present forms, which bear no resemblance to the letters they are designed to indicate. The clefs are still considered as indicating that the lines on which they are written are respectively, G and F. The line around which the lower part of the G clef twines, is considered the line on which it is written; that between the two dots of the F clef, the line on which *it* is written.





A few years ago, it was customary to place the clefs on either degree of the staff, at the pleasure of the

composer. In old music they are frequently written showing the *third line* to be G; showing the *first line* to be G; showing the *third line* to be F, &c. At present they are generally considered fixed, the G clef on the *second line*, and the F clef on the *fourth line*.

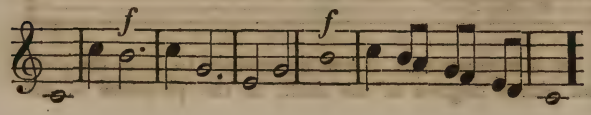
ATTEND NEXT TO CHAPTER I, IN DYNAMICS.

CHAPTER IX.

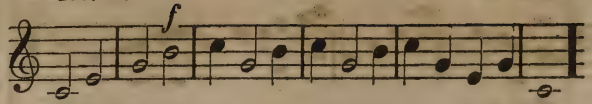
It is comparatively easy to sing the sounds ONE, THREE, FIVE and EIGHT, in any order in which they can be written. After becoming perfectly familiar with them, they may be used as guides to the other sounds.

To sing SEVEN correctly, think of EIGHT.

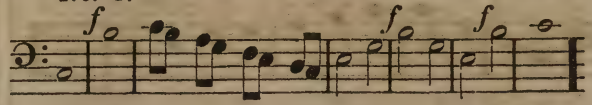
No. 1.



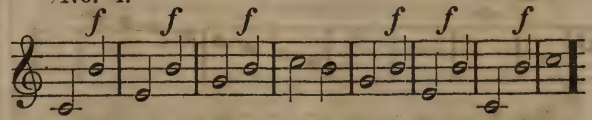
No. 2.



No. 3.

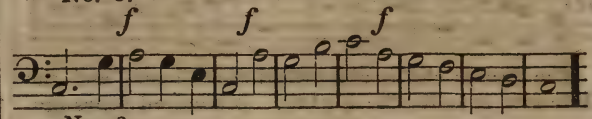


No. 4.

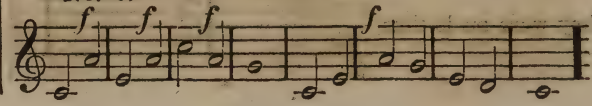


To sing SIX correctly, think of FIVE.

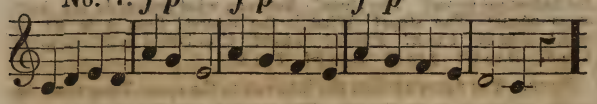
No. 5.



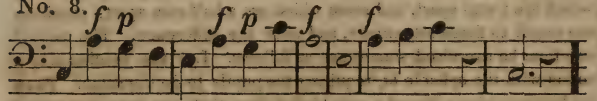
No. 6.



No. 7. *f p* *f p* *f p*

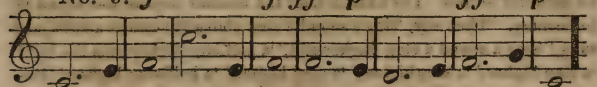


No. 8. *f p* *f p* *f* *f*



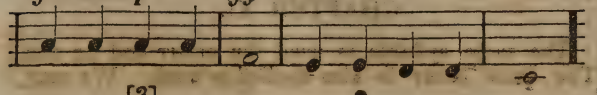
To sing FOUR correctly, think of THREE.

No. 9. *f* *f ff p* *ff p*



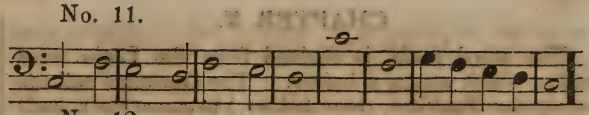
No. 10. *f*

f m p *ff*

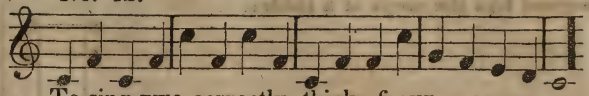


[3]

No. 11.

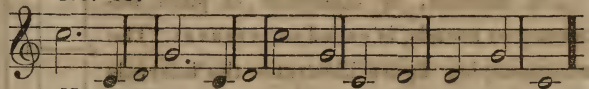


No. 12.

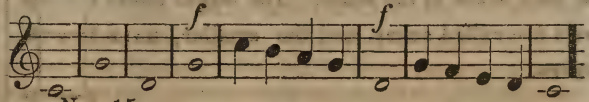


To sing TWO correctly, think of ONE or THREE.

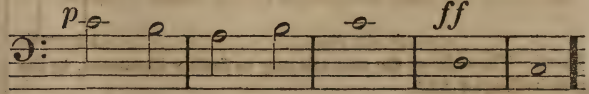
No. 13.



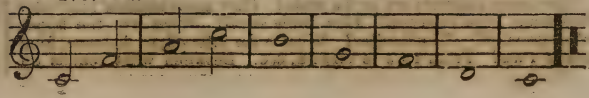
No. 14. *f* *f*



No. 15. *p* *ff*

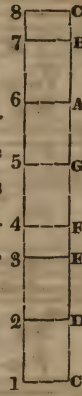


No. 16.



CHAPTER X.

The word *scale*, is derived from the Latin word *scala*, which means a *ladder*. The Germans call the scale, the *Tonleiter*, (tone ladder,) because the sounds ascend like the steps of a ladder.



The distance, or difference of pitch between two sounds, is called an INTERVAL. The accompanying figure illustrates the intervals as they occur in the scale. The larger intervals are called STEPS, and the smaller, HALF STEPS.

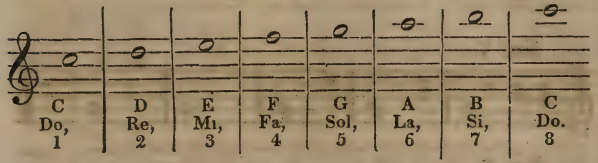
NOTE. The order of the intervals may be further illustrated, by the figure in Chapter XXI.

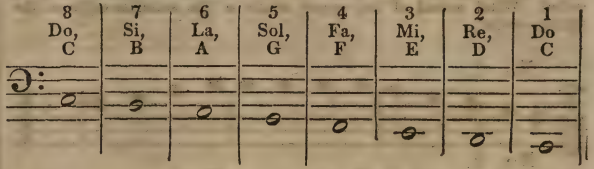
How many intervals are in the scale? How many kinds of intervals? How many large intervals? How many small? What are the larger intervals called? The smaller? What is the interval, or distance, from ONE to TWO? From TWO to THREE, &c. Between what sounds do the half-steps occur? The steps? Between what letters do the half-steps occur? The steps? What is the interval from A to B? D to E? 5 to 6? 1 to 2? F to G? 6 to 7? C to D? 4 to 5? G to A? 2 to 3? B to C? 3 to 4? E to F? 7 to 8?

NOTE. The figure exhibits the intervals to the eye. They must be made equally plain to the ear. The teacher can sing or play sounds which are a step apart, and some which are a half-step apart, requiring the pupils to listen attentively, and note the difference. The school can then be exercised something as follows. Let the teacher sing a sound with the syllable *la*, requiring the pupils to do the same. Then let him say, 'sing a sound a step higher than that you have just sung,' 'a half-step lower than the last,' &c., continuing the exercise, until they can easily sing sounds which are either a step, or a half-step apart. It is a good exercise to sing the scale in this way, commencing on different letters. For example, let the teacher require the sound D to be sung. Then say, 'sing a sound a step above the one you have just sung,' 'sing a sound a step higher still,' 'a half-step higher than the last,' 'a step higher,' 'a step higher,' 'a step higher,' 'a half-step higher.' Descend in the same way. In all such exercises use the syllable *la*, and be sure the pupils get the right sounds, only by mental calculation. *It is recommended that the school be thoroughly exercised in this way*, as all of the subsequent lessons are arranged on the supposition that the pupils are perfectly familiar with these intervals, theoretically and practically.

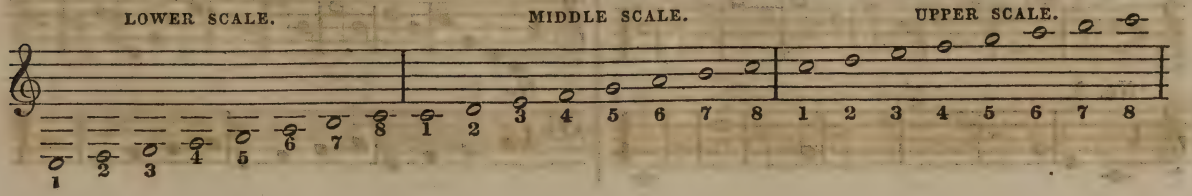
CHAPTER XI.

The same syllable is used for EIGHT and for ONE. The same letter is also applied to each. We may,

therefore, conclude that if the sound next above EIGHT is written, it will have the same letter and syllable as TWO,—the next higher still, the same letter and syllable as THREE, &c.

As EIGHT has the same *letter* and *syllable* as ONE, when sounds are written above it, we may call it by the same *numeral*, and consider it as ONE of the upper scale.

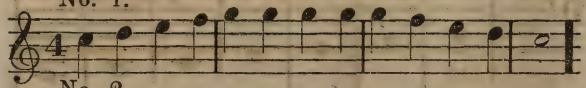
The sounds of the upper scale bear precisely the same relation to one another, as do those of the scale we have practised. One familiar with the scale, can with equal facility, sing the sounds of the upper scale, as far as the compass of his voice will permit. ONE, may also be considered as EIGHT of a scale still lower.

The sounds of this scale also, bear the same relation to one another as those of the scale with which we are already familiar, and as far as the compass of the voice will permit, can be sung with equal ease.

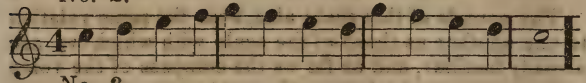
The scale we have heretofore practised is called the MIDDLE SCALE. Those explained in this Chapter, are called the LOWER SCALE, and the UPPER SCALE.



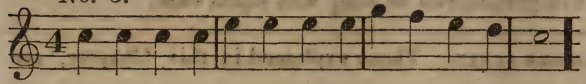
There are few persons who can with ease sing higher than FIVE of the upper scale, or lower than FIVE of the lower scale. Vocal music is seldom written higher or lower than these two sounds.

What sound of the lower scale is the same as one of the middle scale? What sound of the upper scale is the same as eight of the middle scale?

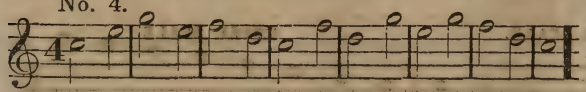
No. 1.

No. 2.



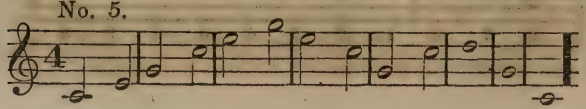
No. 3.



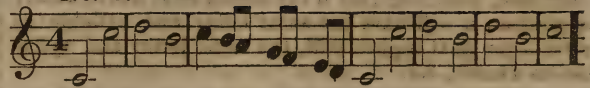
No. 4.



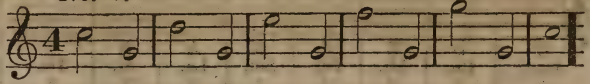
No. 5.



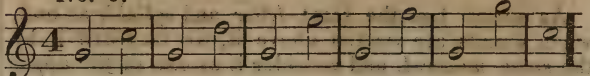
No. 6.



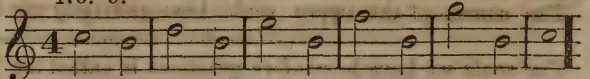
No. 7.



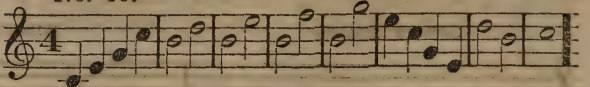
No. 8.



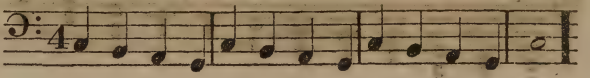
No. 9.

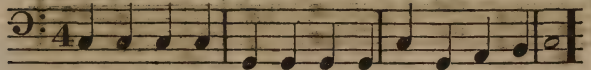


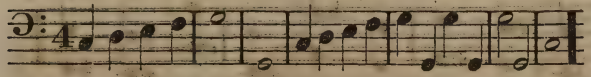
No. 10.

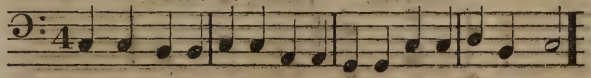


No. 11.

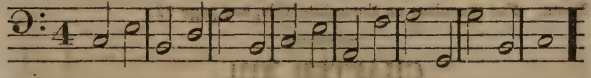


No. 12.

No. 13.

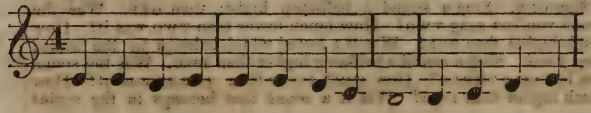
No. 14.

No. 15.

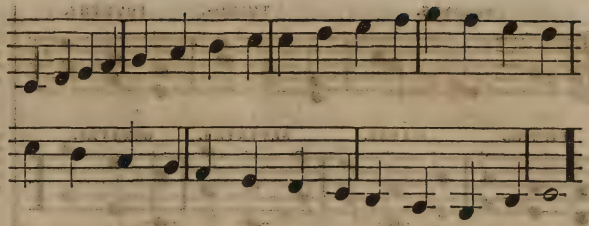


No. 16.



No. 17.

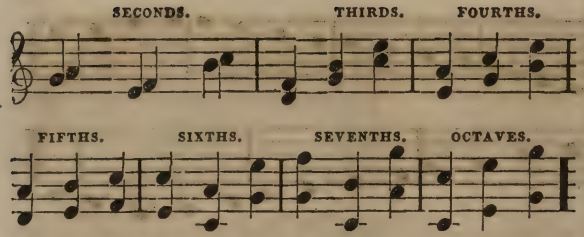




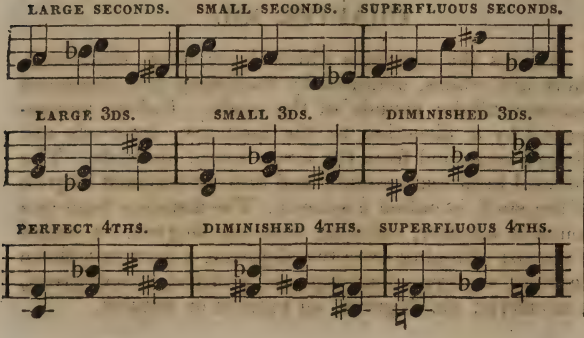
NOTE. In adult schools, the voices should now be classified. See Chapter XXXVI.

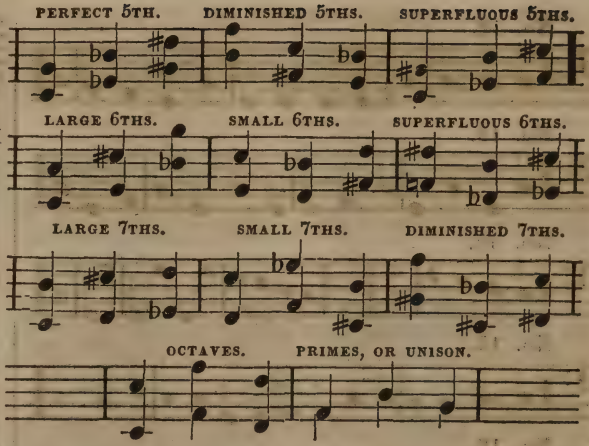
CHAPTER XII.

Besides the intervals which have been explained, there are others, obtained by reckoning the distances between all the sounds of the scale. Unless accompanied by a direction to the contrary, intervals are always reckoned from the lower sound upwards. The interval between a sound, and that on the next degree of the staff, is called a SECOND. The distance from one sound to another, skipping over one degree, is called a THIRD; skipping over two degrees, a FOURTH; three degrees, a FIFTH; four degrees, a SIXTH; five degrees, a SEVENTH; six degrees, an EIGHTH or OCTAVE.



What is the interval from 1 to 3? 4 to 8? 5 to 6? 3 to 7? 2 to 8? of the middle scale to 5 of the upper scale? 2 to 5? 3 to 8? What the interval from D to F? E to C? F to G? B to C? C to A? to D? A to G?



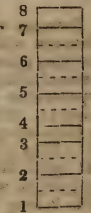


NOTE. For exercises on these intervals, see page 77.

CHAPTER XIII.

Sing ONE. Sing a sound a half-step higher than ONE. Was the sound you last sang TWO? How much lower than TWO was it? How much higher than ONE? Was it a sound which belongs in the scale? Sing TWO. Sing a sound a half-step higher than TWO. Was the sound you last sang THREE? How much lower than THREE was it? How much higher than TWO? Was it a sound that belongs in the scale?

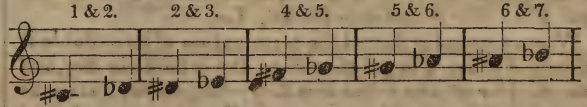
Sing THREE. Sing a sound a half-step higher than THREE. Was the sound you last sang FOUR? Sing FOUR. Sing a sound a half-step higher than FOUR. Was the sound you last sang FIVE? How much lower than FIVE was it? How much higher than FOUR? Was it a sound that belongs in the scale? Sing FIVE. Sing a sound a half-step higher than FIVE. Was the sound you last sang SIX? How much lower than SIX was it? How much higher than FIVE? Was it a sound that belongs in the scale? Sing SIX. Sing a sound a half-step higher than SIX. Was the sound you last sang SEVEN? How much lower than SEVEN was it? How much higher than SIX? Was it a sound that belongs in the scale? Sing SEVEN. Sing a sound a half-step higher than SEVEN. Was the sound you last sang EIGHT? How many sounds have you now sung which do not belong in the scale?



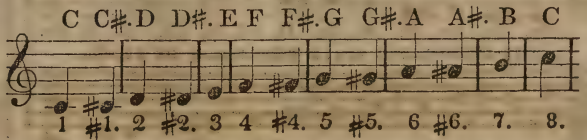
These new sounds are called INTERMEDIATE SOUNDS. They occur between those sounds of the scale only, which are a step apart. In the figure, the intermediate sounds are represented by dots. Although they do not belong in the scale, yet they often occur in music, and must be thoroughly learned. It will, of course, be necessary to have a method by which they can be expressed on the staff.

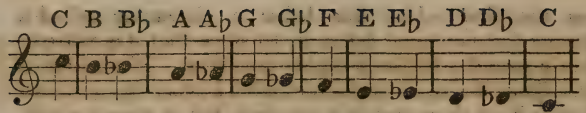
ONE belongs on the *first added line below*, and TWO on the *space below*, one of the intermediate sounds is half-way between ONE and TWO, but there is no degree of the staff between the *first added line below* and the *space below* on which it can be written. It must, therefore, be written either on the same degree with ONE, or on the degree on which TWO belongs. If written on the *first added line below* a character called a SHARP (♯) is placed *before* it, to show that it is not ONE but a sound *a half-step higher* than ONE. If written on the *space below*, a character called a FLAT (♭) is placed *before* it, to show that it is not TWO, but a sound *a half-step lower* than TWO.

THE INTERMEDIATE SOUND BETWEEN



As both ONE, and the intermediate sound, which is a half-step above ONE, are written on the first added line below, the intermediate sound is called SHARP ONE, to distinguish it from ONE. When written on the space below, it is called FLAT TWO, to distinguish it from TWO. If named by letters, it is called C SHARP, or D FLAT, to distinguish it from C and D.



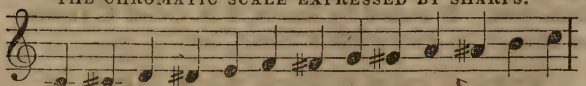


When a sound is sharped, the termination of its syllable is changed to *ee*. For ♯1, therefore, the syllable is *Dee*, and not *Do*. For ♯2, the syllable is *Ree*,—for ♯4, *Fee*,—for ♯5, *See*,—for ♯6, *Lee*.

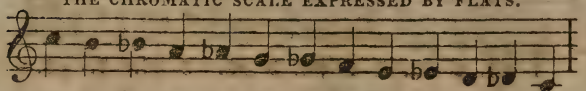
When a sound is flatted the termination of its syllable is changed to *ay*. For ♭7, therefore, the syllable is *Say*, and not *Si*. For ♭6, the syllable is *Lay*,—for ♭5, *Say*, (same as for ♭7,)—for ♭3, *May*,—for ♭2, *Ray*, (same as for 2.)

A series of thirteen sounds, including twelve intervals of a half-step each, is called the CHROMATIC or ARTIFICIAL scale. The scale which consists of eight sounds, is called the DIATONIC or NATURAL scale.

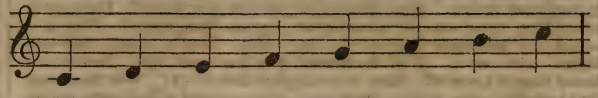
THE CHROMATIC SCALE EXPRESSED BY SHARPS.



THE CHROMATIC SCALE EXPRESSED BY FLATS.



THE DIATONIC SCALE.



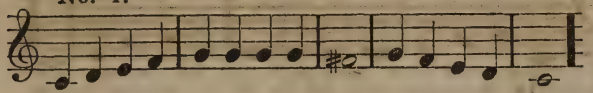
In the Italian language, from which the syllables for the scale are taken, *i* is always pronounced *e*, and *e*, *a*.

Between which sounds of the scale can intermediate sounds be sung? Between which can they not be sung? What is the character which elevates a sound a half-step? What is the character which depresses a sound a half-step? How is the intermediate sound between 1 and 2 represented upon the staff? Between 2 and 3? 4 and 5? 5 and 6? 6 and 7? Why is there no ♯3? Why no ♯7? Why no ♭4? Why no ♭8? Is there such a sound as ♭1? Why? What letter is ♯1? ♯2? ♯4? ♯5? ♯6? Why is there no E♯? Why no B♯? What letter is ♭7? ♭6? ♭5? ♭3? ♭2? Why is there no C♭? Why no F♭? When a sound is sharped, to what is the termination of its syllable changed? What syllable is sung to ♯1? ♯2? ♯4? ♯5? ♯6? When a sound is flatted, to what is the termination of its syllable changed? What syllable is sung to ♭7? ♭6? ♭5? ♭3? ♭2? How many sounds does the diatonic scale contain? How many intervals? How many kinds of intervals? How many steps? How many half-steps? How many sounds does the chromatic scale contain? How many intervals? &c. When a sharp is placed before a note, how much higher is its sound? When a flat is placed before a note, how much lower is its sound?

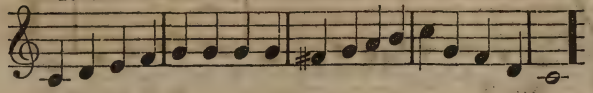
NOTE. The sharps and flats may be further illustrated, by the figure at the commencement of Chapter XXI.

CHAPTER XIV.

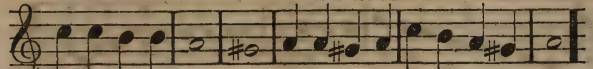
No. 1.



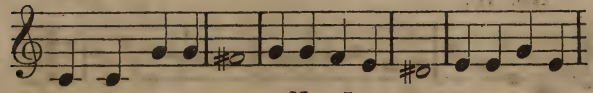
No. 2.



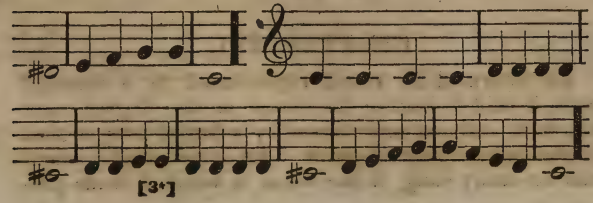
No. 3.



No. 4.

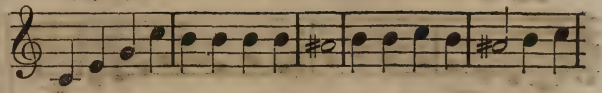


No. 5.

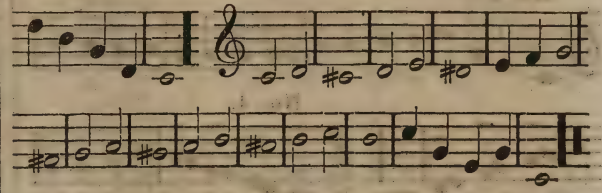


[3*]

No. 6.

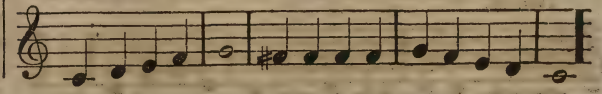


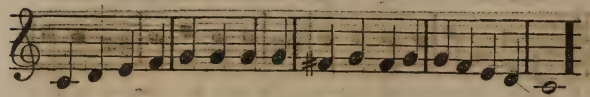
No. 7.



CHAPTER XV.

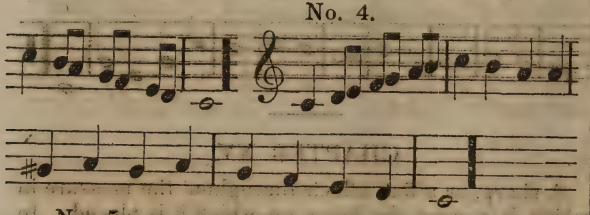
A sharp, or a flat, affects throughout the measure in which it occurs, the letter on which it is placed. In the third measures of Nos. 1 and 2, all the F's are sharped, although the character is written before only the first one.

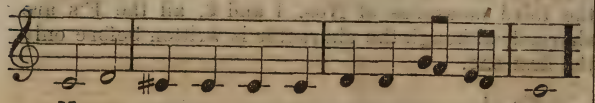
No. 1.

No. 2.

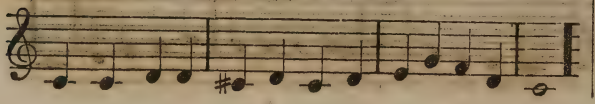


No. 3.

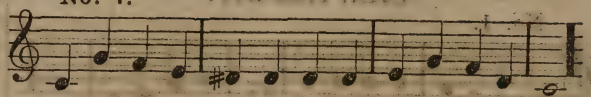
No. 4.



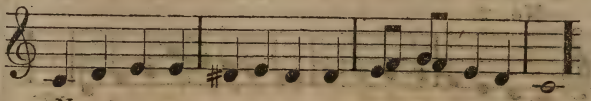
No. 5.

No. 6.



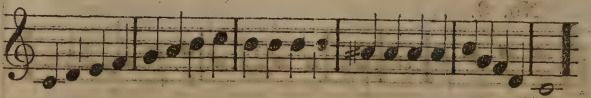
No. 7.



No. 8.



No. 9.



No. 10.

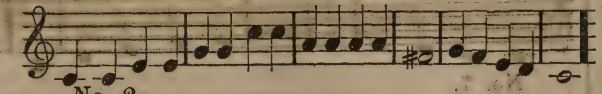
CHAPTER XVI.

An intermediate sound represented by a sharped note, is said to lead to the sound on the degree next above it, and one represented by a flatted note, to that on the degree next below it. An intermediate sound can be easily sung, if the sound to which it leads pre-

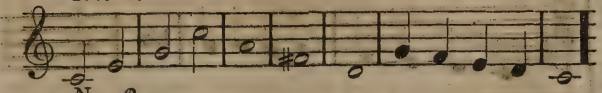
cedes and follows it. When this is not the case, it is well to think of the sound to which the intermediate sound leads, both before and after singing it.

To what does ♯1 lead? ♯2? ♯4? ♯5? ♯6? To what does ♭7 lead? ♭6? ♭5? ♭3? ♭2? What sound is the guide to ♯4? ♭7? ♯5? ♭3? ♯1? ♭6? ♯2? ♭5? ♯6? ♭2? After singing ♯4, if you wish to sing ONE, of what sound must you think? (Ans. Of the guide to ♯4, 5.)

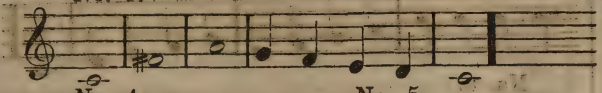
No. 1.



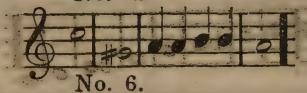
No. 2.



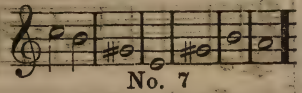
No. 3.



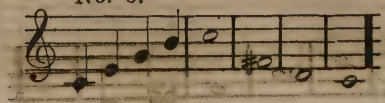
No. 4.



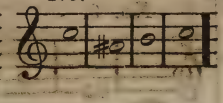
No. 5.



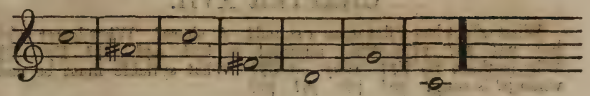
No. 6.

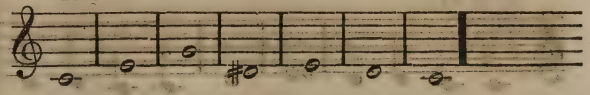


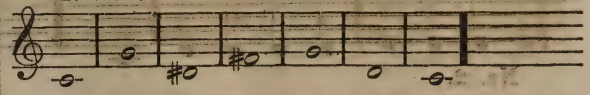
No. 7



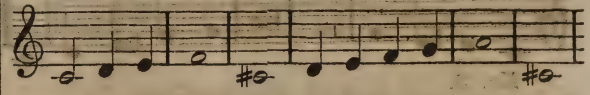
No. 8.



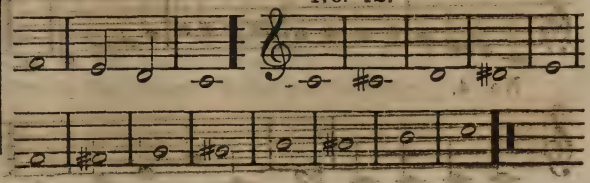
No. 9.

No. 10.



No. 11.



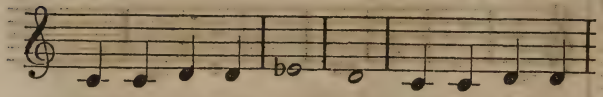
No. 12.



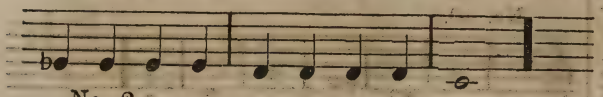
CHAPTER XVII.

What effect has a flat upon a sound? A sharp? What letter is ♭2? ♭3? ♭5? ♭6? ♭7? What numeral is B♭? A♭? G♭? E♭? D♭? Why is there no F♭? Why no C♭? What syllable must be used when ♭2 is sung? ♭3? ♭5? ♭6? ♭7?

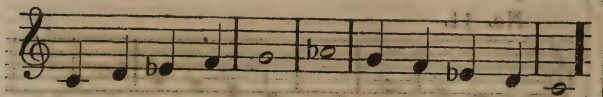
No. 1.

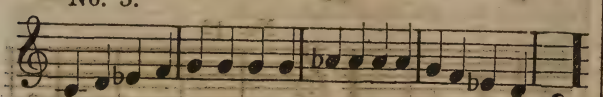


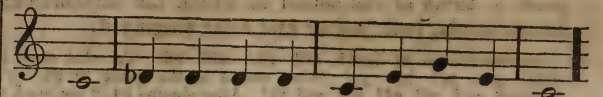
No. 2.



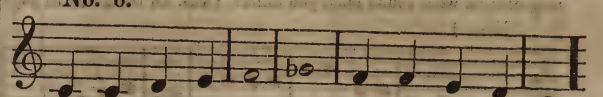
No. 3.



No. 4.

No. 5.



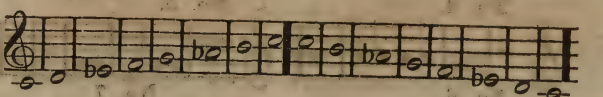
No. 6.



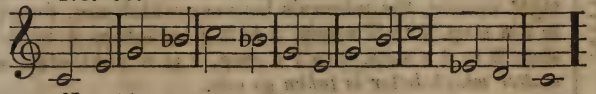
No. 7.

No. 8.

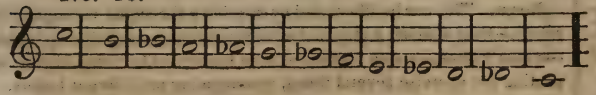
No. 9.



No. 10.



No. 11.



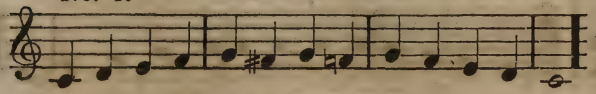
CHAPTER XVIII.

A NATURAL (♮) takes away the effect of a ♯ or ♭. In the second measure of No. 1, the ♯ is not intended to affect the last note, its influence is therefore counteracted by a ♮.

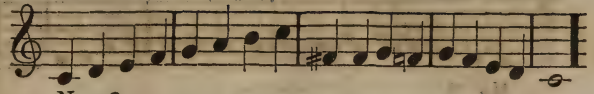
Naturals are often written where there is no necessity for them. The same is true of Sharps and Flats.

How far does the influence of a ♯ or a ♭ extend? If the composer of a piece of music does not wish it to extend throughout the measure, what must he do? Does a Natural raise or depress a sound? What does the expression "C natural" mean?

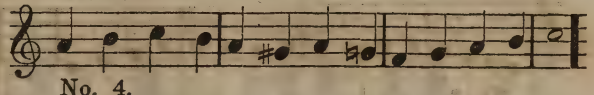
No. 1.



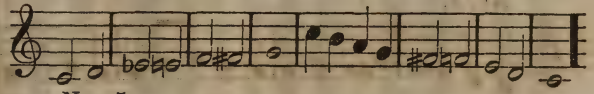
No. 2.



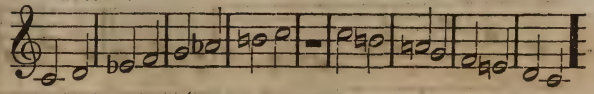
No. 3.



No. 4.



No. 5.

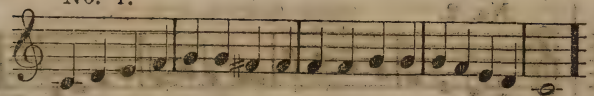


CHAPTER XIX.

If the last note in a measure is sharped or flatted, and the first note of the next measure is on the same degree of the staff, the ♯ or ♭ affects all the notes written on that degree in the next measure.

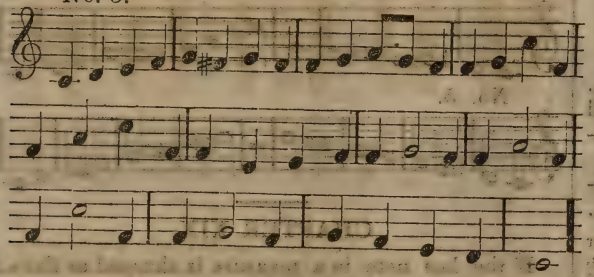
In No. 3, there are but two F's which are not sharped; in which measures are they? Is the F, in the third measure of No. 2 sharped? Why?

No. 1.



No. 2.

No. 3.



CHAPTER XX.

TRANSPOSITION OF THE SCALE.

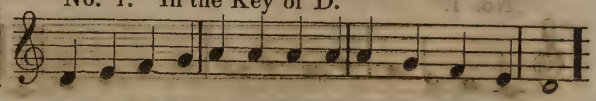
The idea we have thus far had of the scale is, that it is a series of eight sounds, commencing on C. A more correct definition is,—the scale is a series of eight sounds, the intervals between which are, from 1 to 2 a step, 2 to 3 a step, 3 to 4 a half-step, 4 to 5 a step, 5 to 6 a step, 6 to 7 a step, 7 to 8 a half-step, *no matter which letter is taken as one.*

NOTE. This can be illustrated by requiring the pupils to sing a given sound,—then a sound a step higher,—a step higher,—a half-step higher, —a step higher,—a step higher,—a step higher,—a half-step higher; repeating the exercise several times, commencing on different letters.

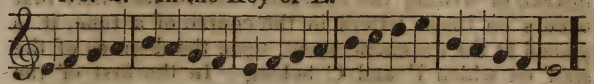
The scale as frequently commences on other letters as on C. When it commences on C, it is said to be in the key of C; when on D, in the key of D, &c. Key of C, means that C is taken as ONE; key of D, that D is taken as ONE.

What is the meaning of the expression, 'Key of A?' 'Key of E?' 'Key of B?' 'Key of F?' 'Key of G?' In the key of D, what letter is 1? 5? 2? 6? In the key of E, what letter is 1? 5? 4? In the key of F, what letter is 1? 3? 5? 7? 2? 6? In the key of G, what letter is 1? 4? 6? 3? 5? 2? In the key of A, what letter is 1? 5? 2? 4? In the key of B, what letter is 1? 4? In the key of C, on which line or space is 1 written? 2? 3? &c. In the key of D? E? F? G? A? B?

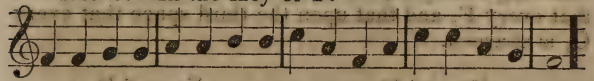
No. 1. In the Key of D.



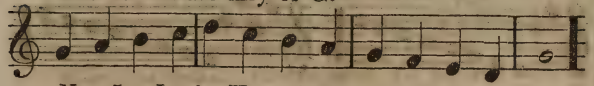
No. 2. In the Key of E.



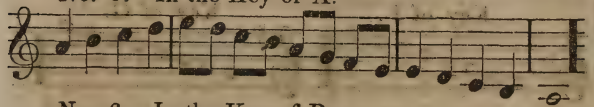
No. 3. In the Key of F.



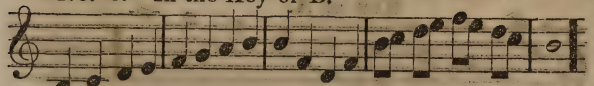
No. 4. In the Key of G.



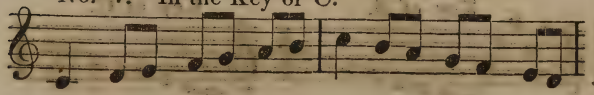
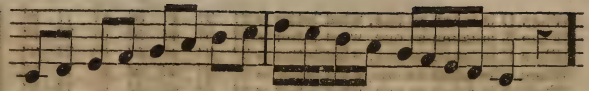
No. 5. In the Key of A.



No. 6. In the Key of B.



No. 7. In the Key of C.



CHAPTER XXI.

The figure represents part of the key-board of a Piano Forte. The black keys are the flats and sharps, that between G and A being G♯ or A♭; that between A and B, A♯ or B♭, &c. There is no black key between E and F, nor between B and C, because intermediate sounds can be played or sung, only between those sounds of the scale which are a step apart.

What is the interval from 1 to 2? 2 to 3? 3 to 4? 4 to 5? 5 to 6? 6 to 7? 7 to 8?

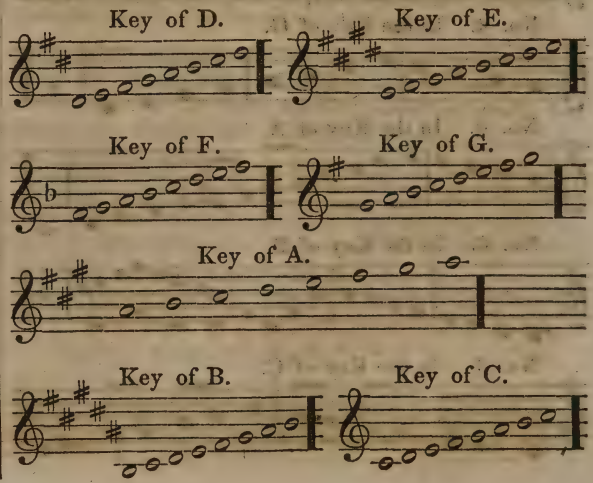
When D is taken as one, what letter is 2? 3? 4? 5? 6? 7? 8?
When E is taken as one, what letter is 2? 3? 4? 5? 6? 7? 8?
When F is taken as one, what letter is 2? 3? 4? 5? 6? 7? 8?
When G is taken as one, what letter is 2? 3? 4? 5? 6? 7? 8?
When A is taken as one, what letter is 2? 3? 4? 5? 6? 7? 8?
When B is taken as one, what letter is 2? 3? 4? 5? 6? 7? 8?
When C is taken as one, what letter is 2? 3? 4? 5? 6? 7? 8?

Because the half-steps are fixed between B and C and E and F, when C is taken as ONE, the order of the intervals is right without the use of sharps or flats. When any other letter is taken as ONE, sharps or flats must be used to preserve the order of the intervals. On this account, when the scale is in the key of C, it is said to be in its NATURAL position, and when it is in any other key, it is said to be in a TRANSPOSED position.

CHAPTER XXII.

From the answers to the questions in Chapter XXI, it appears that in a tune written in the key of D, every F and C which occur, must be sharped. In the key of E, every F, C, G and D must be sharped. In the key of F, every B must be flatted. In the key of G, every F must be sharped. In the key of A, every F, C and G must be sharped. In the key of B, every F, C, G, D and A must be sharped. In the key of C, no sharp or flat is required.

As in the key of D, *every* F and C must be sharped, instead of writing the character before each note that occurs on those letters in the course of a tune, it is placed at the commencement, upon the degrees of the staff on which F and C belong In the first of the following examples, the sharp upon the fifth line, shows that every F, and that upon the third space that every C, is sharped.



The sharp upon F, may with equal propriety be placed on the first space; that on G, on the second line, &c.

In the key of D, what letters are sharped? Where are the characters placed, which denote that those letters are sharped?

NOTE. Ask similar questions respecting the other keys.

CHAPTER XXIII.

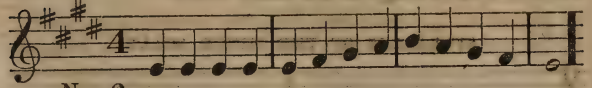
Whenever a tune has two sharps at the commencement, it is in the key of D; two sharps, therefore, form the SIGNATURE, or the sign by which we know when a tune is in the key of D

What is the signature of the key of E? F? G? A? B?

When there is no sharp or flat at the commencement of a tune, it is in the key of C. The signature of the key of C, is said to be, *natural.*

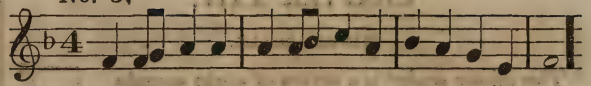
NOTE. The pupils should be thoroughly questioned, before singing the following exercises.

No. 1.

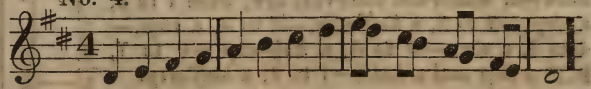


No. 2.

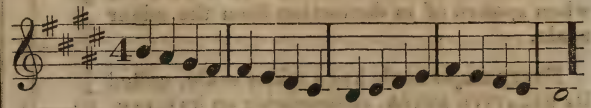
No. 3.



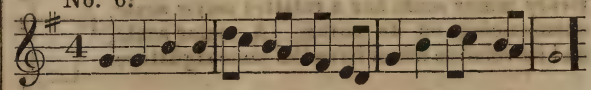
No. 4.



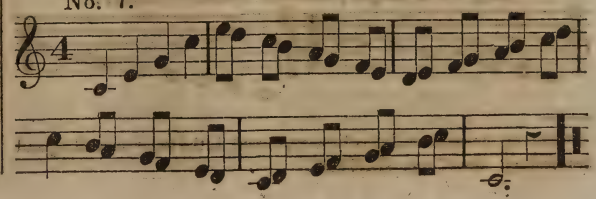
No. 5.



No. 6.



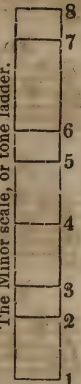
No. 7.



CHAPTER XXIV.

MINOR SCALE.

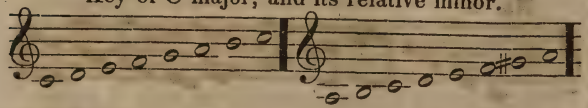
The minor scale* is a series of eight sounds, between which the intervals are, from 1 to 2, a *step*,—2 to 3, a *half-step*,—3 to 4, a *step*,—4 to 5, a *step*,—5 to 6, a *half-step*,—6 to 7, a *step and a half*,—7 to 8, a *half-step*.



The diatonic scale is called the MAJOR scale, when spoken of in distinction from the minor scale.

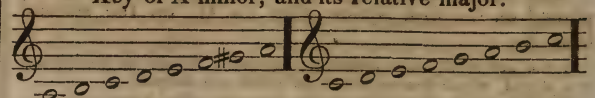
Every major scale has a minor scale, called its RELATIVE MINOR, commencing on its SIXTH. Every minor scale has a relative major scale, commencing on its THIRD. A major scale, and its relative minor have the same signature.

Key of C major, and its relative minor.



* The minor scale which is here explained, is the same ascending and descending. See Chap. XXXVIII.

Key of A minor, and its relative major.

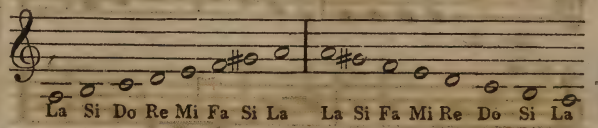


Sharps, flats and naturals, which occur in the course of a tune, are called ACCIDENTALS, to distinguish them from those which form the signature.

SEVEN in the minor scale, always has an accidental sharp before it. Were this not the case, the intervals from SIX to SEVEN and from SEVEN to EIGHT would not be right.

The syllables of the minor scale, are the same that would be used, if the sounds were considered as belonging in the relative major key. One familiar with the major keys, can sing any minor tune correctly, without a knowledge of the minor scale.

SYLLABLES OF THE MINOR SCALE.



The Germans call the major, the hard scale, and the minor, the soft scale. Tunes written in the minor key, produce a more tender, pensive, or melancholy effect, than those written in the major key.

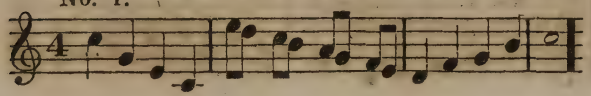
What scale is introduced in this chapter? With what scale were you previously acquainted? In the minor scale, what is the interval between 1 and 2? 2 and 3? &c. What syllables are sung to the minor scale? What syllable is sung to 6 in the major scale? 7? 1? 2? 3? 4? ♯5? 6? Upon which sound of a major scale does its relative minor commence? Upon which sound of a minor scale does its relative major commence? In what consists the difference between the major and minor scales.

CHAPTER XXV.

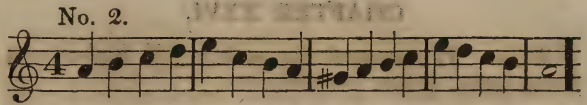
In speaking of a major key, it is not necessary to *express* the word *major*. The expressions 'Key of C,' 'Key of G,' &c, mean 'Key of C major,' 'Key of G major,' &c. When speaking of a minor key, the word *minor* should always be expressed.

The signature of each of the following exercises, is *natural*; they are consequently, either in the key of C, or in the key of A minor.

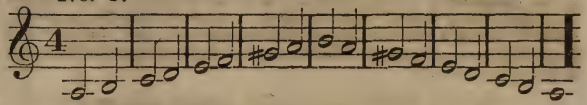
No. 1.



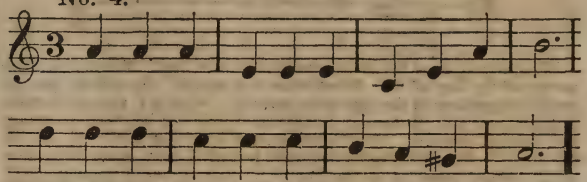
No. 2.



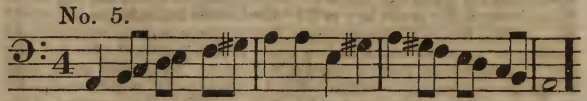
No. 3.



No. 4.



No. 5.

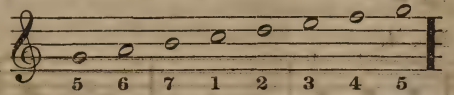


NOTE. Exercises and tunes in the Keys of C major and A minor, which do not contain rhythmical passages that have not yet received attention, should now be introduced. See page

CHAPTER XXVI.

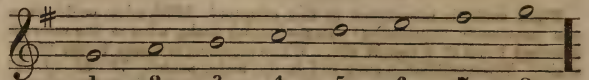
RULE. *To transpose the scale a fifth higher or a fourth lower,* SHARP THE FOURTH.

When is the scale said to be in its natural position? When is it said to be transposed? What letter is a fifth higher than C? What letter is a fourth lower than C? If the scale be transposed from the key of C, a fifth higher or a fourth lower, to what letter will it go? In what key is the following example? Which sound must be sharped to transpose it to the key of G?

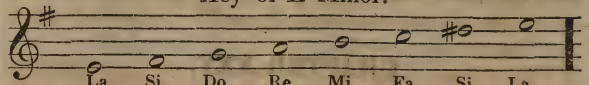


What sound does the ♯4 become in the new key? What is the signature of the key of G? What letter is sharped? On which line or space is the sharp in the signature written? Why is F always sharped in the key of G? Between what sounds would the intervals be wrong if it was not sharped? What letter is ONE in the key of G? 2? 3? 4? 5? 6? 7? 8? What letter is in the key of G, that is not in the key of C? What letter is in the key of C that is not in the key of G? What letter is Do in the key of C? What letter is Do in the key of G? What letter is Re in the key of C? What letter is Re in the key of G? &c. In the key of C, upon which line or space is ONE written? In the key of G, upon which line or space is ONE written? In the key of C, upon which line or space is 2 written? In the key of G, upon which line or space is 2 written? &c. In the key of C, what sound is B? In the key of G, what sound is B? &c. What is the meaning of the expression 'Key of C?' 'Key of G?' What other letters can be taken as one, besides C and G? Upon which sound of a major scale does its relative minor commence? Upon which sound of a minor scale does its relative major commence? What is the relative minor of C? What is the relative minor of G? What is the relative major of A minor? What is the relative major of E minor? When the scale commences on G how much higher is it than when it commences on C? How much lower is G second line, than C third space? What must be done to transpose the scale a fifth higher or a fourth lower?

Key of G.

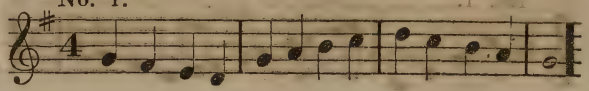


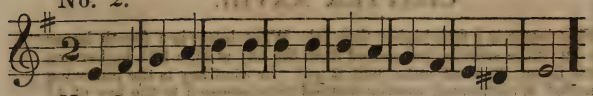
Key of E Minor.



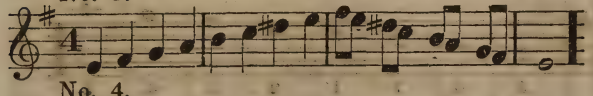
If, in the course of a tune, a sound which is sharped in the signature is made natural by the use of an accidental, it will be depressed a half-step below its proper place, and will become flatted. Thus, in a tune in the key of G, F♮ would be ♭7.

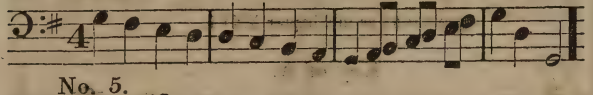
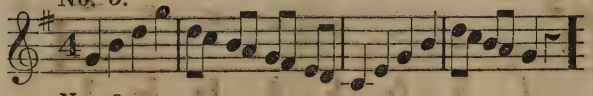
The signature of each of the following exercises is *one sharp;* they are, consequently, either in the key of G, or in the key of E minor.

No. 1.

No. 2.

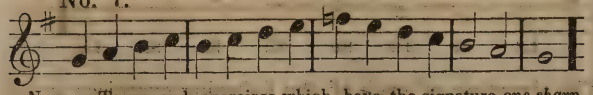


No. 3.



No. 4.

No. 5.

No. 6.

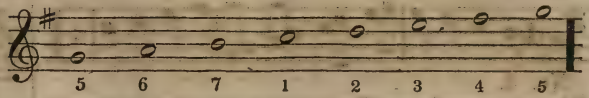
No. 7.



NOTE. Tunes and exercises which have the signature *one sharp*, should now be introduced.

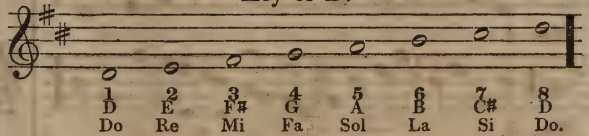
CHAPTER XXVII.

What letter is a fifth higher than G? What letter is a fourth lower than G? If the scale be transposed from the key of G, a fifth higher or a fourth lower, to what letter will it go? In what key is the following example? Which sound must be sharped to transpose it to the key of D?

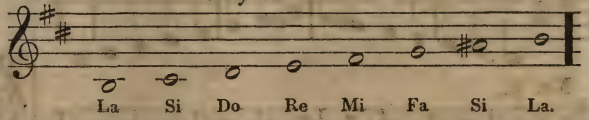


QUESTIONS as in Chapter XXVI.

Key of D.

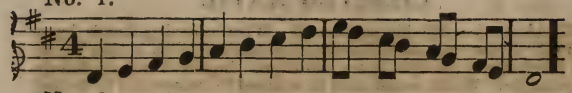


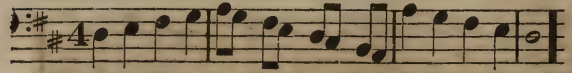
Key of B Minor.



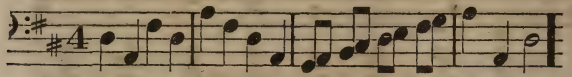
The signature of each of the following exercises is *two sharps;* they are, consequently, either in the key of D, or in the key of B minor.

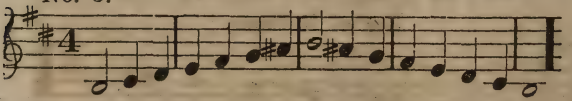
No. 1.

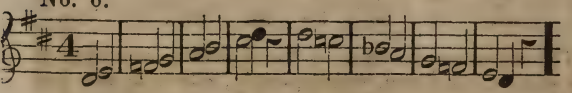


No. 2.

No. 3.

No. 4.



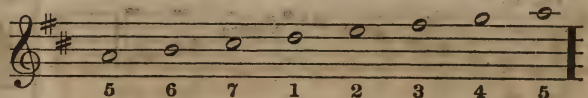
No. 5.

No. 6.



NOTE. Tunes and exercises which have the signature *two sharps*, could now be introduced.

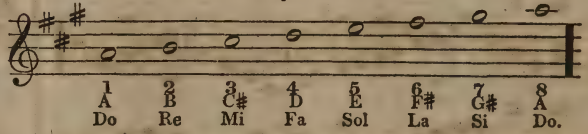
CHAPTER XXVIII.

What letter is a fifth higher than D? What letter is a fourth lower than D? If the scale be transposed from the key of D, a fifth higher or a fourth lower, to what letter will it go? In what key is the following example? Which sound must be sharped to transpose it to the key of A?

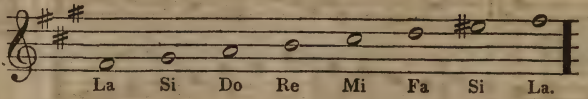


QUESTIONS as in Chapter XXVI.

Key of A.



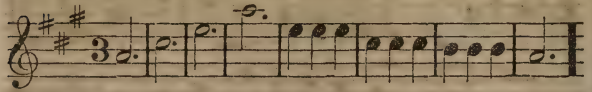
Key of F♯ Minor.

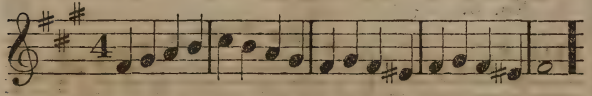


The signature of each of the following exercises is *three sharps;* they are, consequently, either in the key of A, or in the key of F ♯ minor.

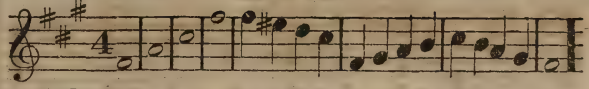
No. 1.

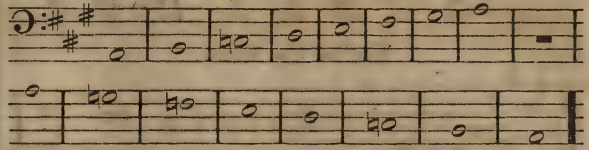
No. 2.



No. 3.

No. 4.

No. 5.

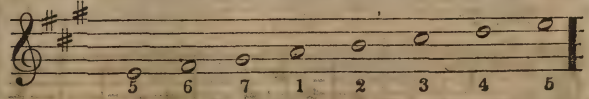
No. 6.

No. 7.



NOTE. Tunes and exercises which have the signature *three sharps*, should now be introduced.

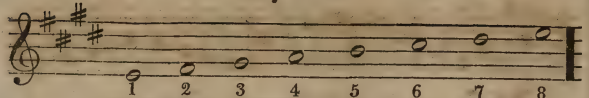
CHAPTER XXIX.

What letter is a fifth higher than A? What letter is a fourth lower than A? If the scale be transposed from the key of A, a fifth higher, or a fourth lower, to what letter will it go? In what key is the following example? Which sound must be sharped to transpose it to the key of E?

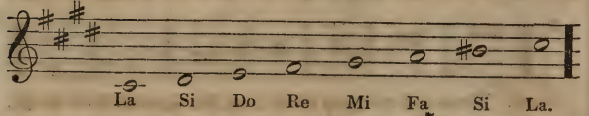


QUESTIONS as in Chapter XXVI.

Key of E.

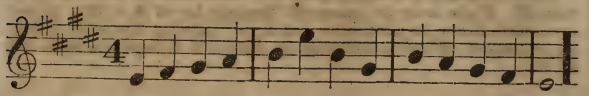


Key of C♯ Minor.

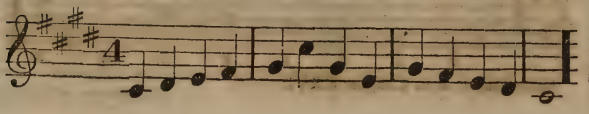


The signature of each of the following exercises is *four sharps;* they are, consequently, either in the key of E, or in the key of C♯ minor.

No. 1.

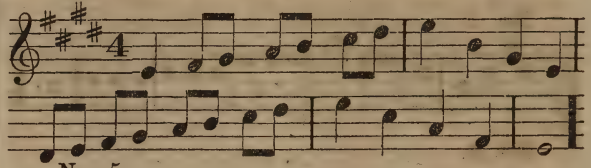


No. 2.

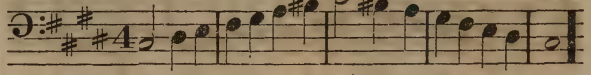


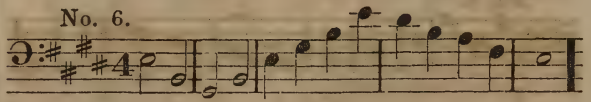
No. 3

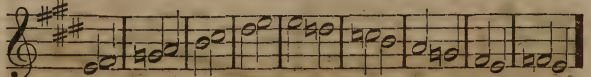
No. 4.



No. 5.



No. 6.

No. 7.



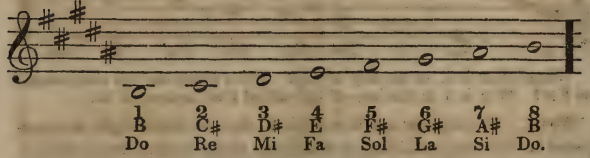
NOTE. Tunes and exercises which have the signature *four sharps,* should now be introduced.

CHAPTER XXX.

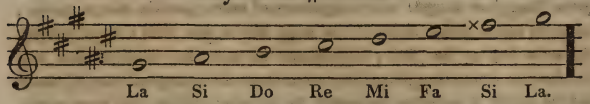
NOTE. This Chapter may be omitted.

What is the signature of the key of G? What letter is sharped? What is the signature of the key of D? What letters are sharped? What is the signature of the key of A? What letters are sharped? What is the signature of the key of E? What letters are sharped? If the scale be transposed from the key of E, a fifth higher or a fourth lower, to what letter will it go? Which sound of the key of E must be sharped, to transpose the scale from the key of E to the key of B?

Key of B.



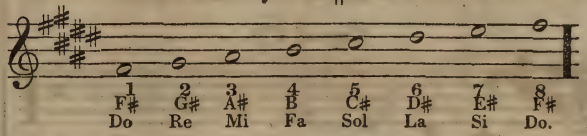
Key of G♯ Minor.



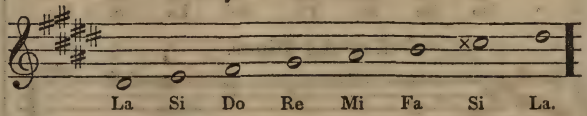
What letters cannot be sharped? (See pages 39 & 47.) In the key of B, what letters are not sharped? What letters can be sharped? In the key of B, what letters are sharped? Why cannot E and B be sharped? If E was sharped, what letter would it become? If B was sharped?

What letter is 5 in the key of B? If the scale be transposed from the key of B, a fifth higher or a fourth lower, to what letter will it go? Which sound of the key of B must be sharped, to transpose the scale from the key of B to the key of F♯? What letters are sharped in the key of B? What additional letter is sharped in the key of F♯? What letter has the same sound as E♯?

Key of F♯.



Key of D♯ Minor.



What is the signature of the key of F♯? What letters are sharped? What letter is not sharped?

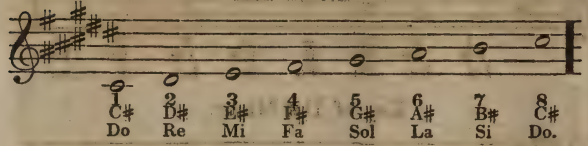
According to the rules of Harmony,* the letters A, B, C, D, E, F, G, belong in every scale. If, in the key of F♯, 7 was called F, there would be no E in the key; it is, therefore, called E♯, although E♯ has the same sound as F.

What letter is 5, in the key of F♯? If the scale be transposed from the key of F♯, a fifth higher or a fourth lower, to what letter will it go?

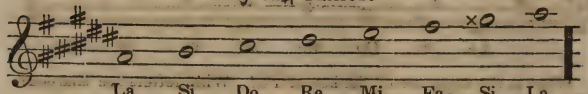
* HARMONY, the art of composing music.

Which sound of the key of F♯ must be sharped to transpose the scale from the key of F♯ to the key of C♯? What letters are sharped in the key of F♯? What additional letter is sharped in the key of C♯? In the key of C♯, what sound is B♯? What letter has the same sound as B♯? Why is 7 in the key of C♯ called B♯, instead of C?

Key of C♯.



Key A♯ Minor.

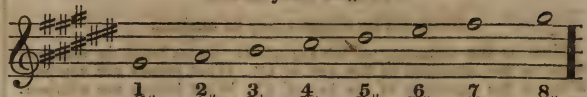


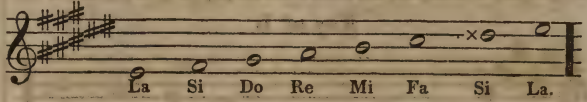
A DOUBLE SHARP (× or ♯♯) elevates a sound *a step*.

What effect has a ♯ upon a sound? A ×? What letter has the same sound as C×? D×? E♯? E×? F×? G×? A×? B♯? B×?

What is the signature of the key of C♯? What letters are sharped? What letters are not sharped? What letter is 5 in the key of C♯? If the scale be transposed from the key of C♯, a fifth higher or a fourth lower to what letter will it go? Which sound of the key of C♯ must be sharped, to transpose the scale from the key of C♯ to the key of G♯? What letter is 4 in the key of C♯? How can F♯ be sharped? What is the signature of the key of G♯? (*Ans.* EIGHT SHARPS.) How can there be eight sharps in the signature, when there are but seven letters in the scale? (*Ans.* F is double sharped, and all the other letters are sharped.)

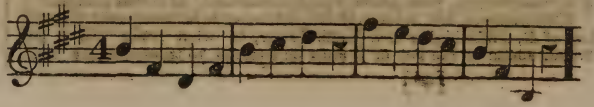
Key of G♯



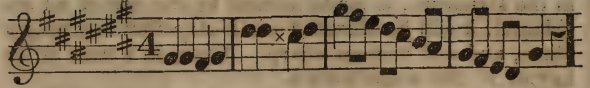
Key of E♯ Minor.

What letter is 7, in the key of G♯? What letter has the same sound as F×? Why is 7 in the key of G♯ called F×, instead of G?

NOTE. The teacher can now explain, that the scale might be transposed in this way, obtaining an additional sharp at each transposition, ad infinitum. Also that tunes are seldom written with a signature of more than *four sharps:* with a signature of more than *six sharps*, never; because *seven sharps* indicate the same key as *five flats; eight sharps*, the same key as *four flats; nine sharps* the same key as *three flats, &c.* It forms an interesting exercise, to continue the transpositions, (if there is time,) until it becomes necessary to introduce triple, and even quadruple sharps.

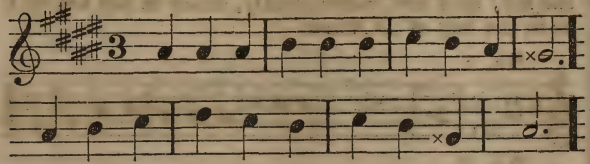
No. 1.

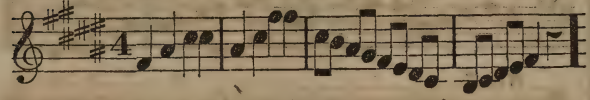


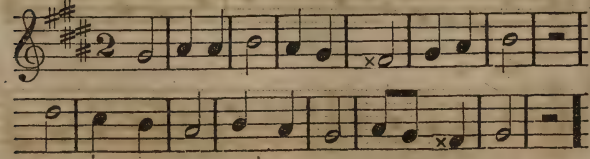
No. 2.



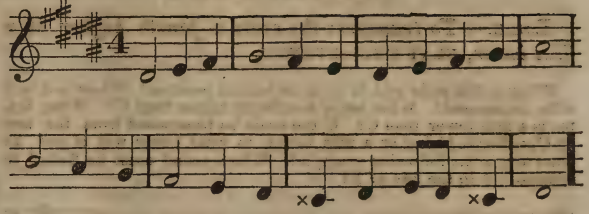
No. 3.



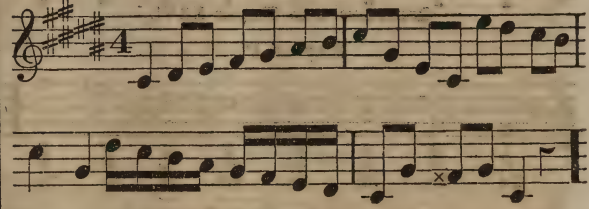
No. 4.

No. 5.



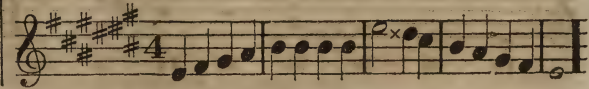
No. 6.



No. 7.



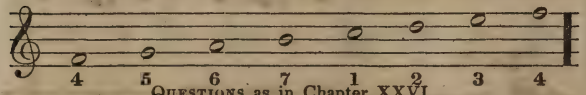
No. 8.



CHAPTER XXXI.

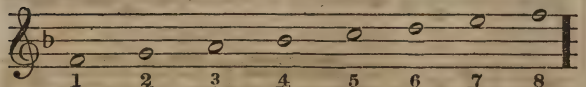
RULE.—*To transpose the scale a fourth higher or a fifth lower,* FLAT THE SEVENTH.

When is the scale said to be in its natural position? When is it said to be transposed? What letter is a fourth higher than C? What letter is a fifth lower than C? If the scale be transposed from the key of C, a fourth higher or a fifth lower, to what letter will it go? In what key is the following example? Which sound must be flatted to transpose it to the key of F?

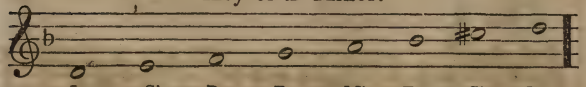


QUESTIONS as in Chapter XXVI.

Key of F.



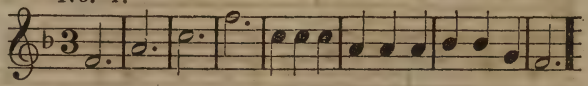
Key of D Minor.



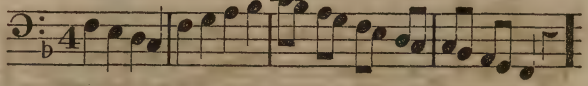
If, in the course of a tune, a sound which is flatted in the signature, is made natural by the use of an accidental, it will be elevated a half-step above its proper place, and will become sharp. Thus, in a tune in the key of F, B♮ would be ♯4.

The signature of each of the following exercises is *one flat;* they are, consequently, either in the key of F or in the key of D Minor.

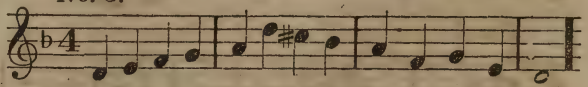
No. 1.

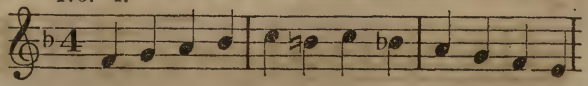
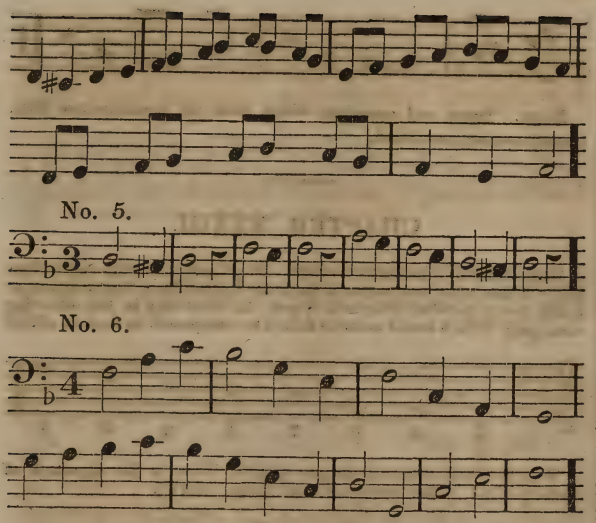


No. 2.



No. 3.

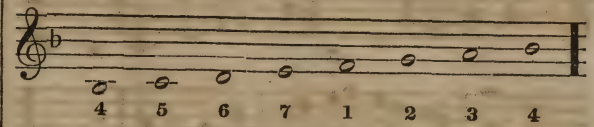


No. 4.



NOTE. Tunes and exercises which have the signature *one flat*, should now be introduced.

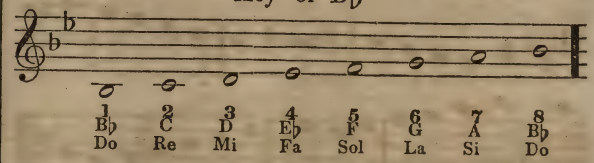
CHAPTER XXXII.

What letter is 4 in the key of F? What letter is a fifth lower than F? If the scale be transposed from the key of F, a fourth higher or a fifth lower, to what letter will it go? In what key is the following example? Which sound must be flatted, to transpose it to the key of B♭?

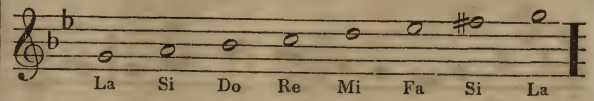


What is the signature of the key of B♭? What is the signature of the key of B? Other questions as in Chap XXVI.

Key of B♭

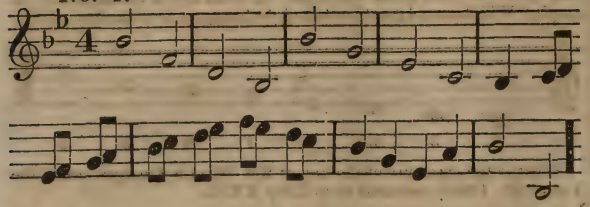


Key of G minor.

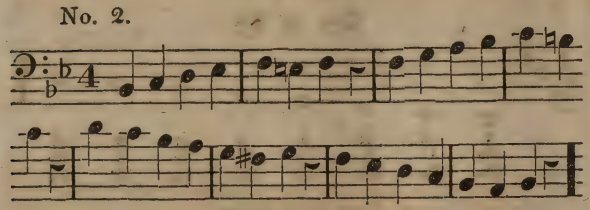


The signature of each of the following exercises is *two flats;* they are, consequently, either in the key of B♭, or in the key of G minor.

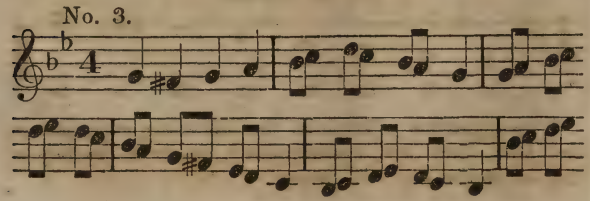
No. 1.

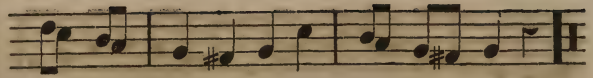


No. 2.



No. 3.

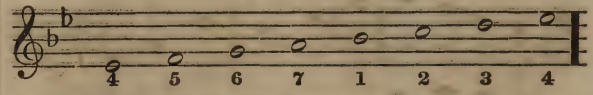




NOTE. Tunes and exercises which have the signature *two flats*, should now be introduced.

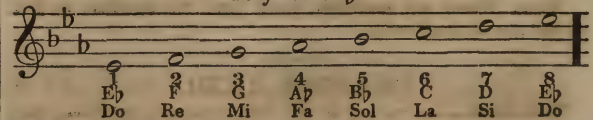
CHAPTER XXXIII.

What letter is 4 in the key of B♭? What letter is a fifth lower than B♭? If the scale be transposed from the key of B♭, a fourth higher or a fifth lower, to what letter will it go? In what key is the following example? Which sound must be flatted to transpose it to the key of E♭?

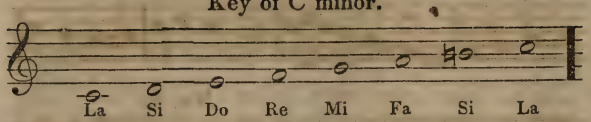


What is the signature of the key of E♭? What is the signature of the key of E? Other questions as in Chap. XXVI.

Key of E♭.

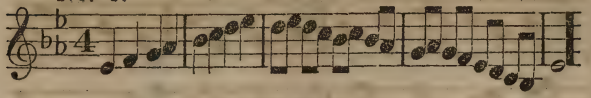


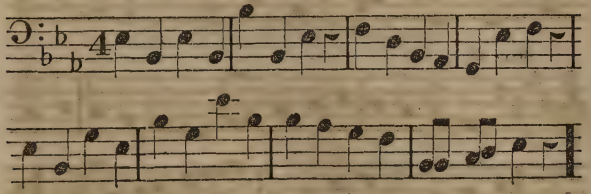
Key of C minor.

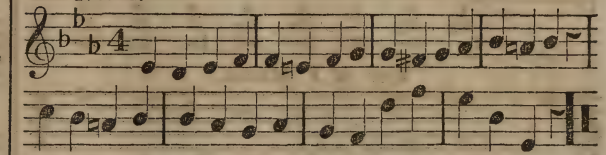


The signature of each of the following exercises is *three flats;* they are, consequently, either in the key of E♭, or in the key of C minor.

No. 1.

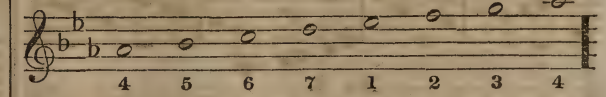


No. 2.

No. 3.

No. 4.

NOTE. Tunes and exercises which have the signature *three flats,* should now be introduced.

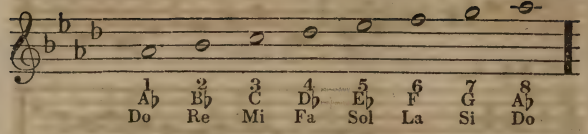
CHAPTER XXXIV.

What letter is 4 in the key of E♭? What letter is a fifth lower than E♭? If the scale be transposed from the key of E♭, a fourth higher or a fifth lower, to what letter will it go? In what key is the following example? Which sound must be flatted to transpose it to the key of A♭?

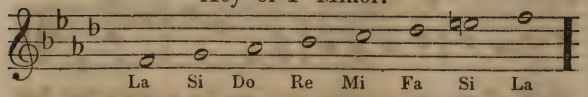


What is the signature of the key of A♭? What is the signature of the key of A? If the letters which are flatted in the key of A♭, are named in the order in which they have been obtained, what word will they spell? Other questions as in Chap. XXVI.

Key of A♭.

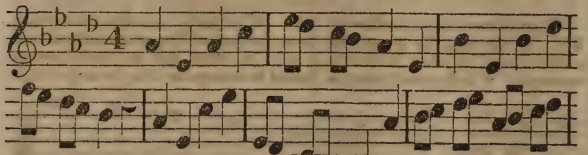


Key of F Minor.

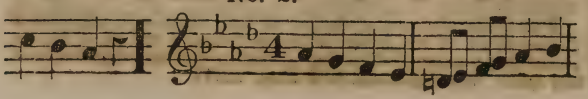


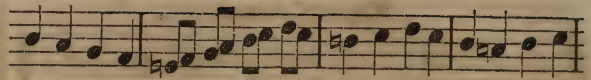
The signature of each of the following exercises is *four flats;* they are, consequently, either in the key of A♭, or in the key of F minor.

No. 1.

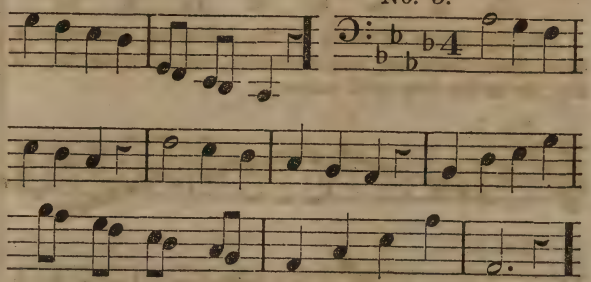


No. 2.

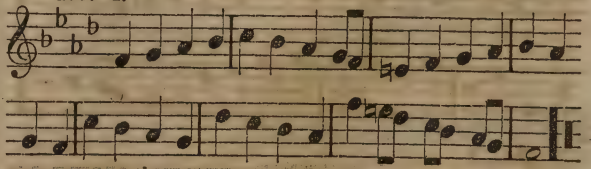




No. 3.



No. 4.



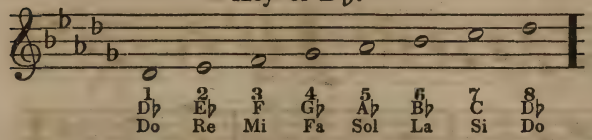
NOTE. Tunes and exercises which have the signature *four flats*, should now be introduced.

CHAPTER XXXV.

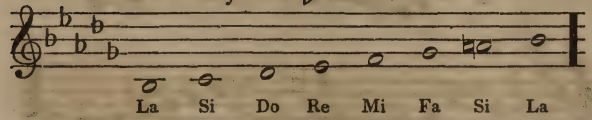
NOTE. This Chapter may be omitted.

What is the signature of the key of F? What letter is flatted? What is the signature of the key of B♭? What letters are flatted? What is the signature of the key of E♭? What letters are flatted? What is the signature of the key of A♭? What letters are flatted? If the scale be transposed from the key of A♭, a fourth higher or a fifth lower to what letter will it go? Which sound of the key of A♭ must be flatted to transpose the scale from the key of A♭ to the key of D♭?

Key of D♭.



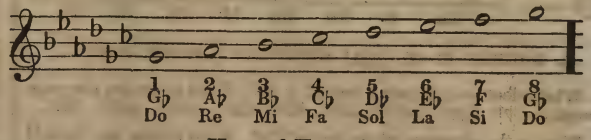
Key of B♭ minor.



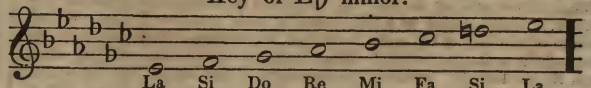
What letters cannot be flatted? (See pages 39 & 47.) In the key of D♭, what letters are not flatted? What letters can be flatted? In the key of D♭, what letters are flatted? Why cannot F and C be flatted? If F was flatted what letter would it become? If C was flatted?

If the scale be transposed from the key of D♭, a fourth higher or a fifth lower to what letter will it go? Which sound of the key of D♭ must be flatted, to transpose the scale from the key of D♭, to the key of G♭? What letters are flatted in the key of D♭? What additional letter is flatted in the key of G♭? What letter has the same sound as C♭? Why is 4 in the key of G♭ called C♭, instead of B?

Key of G♭.

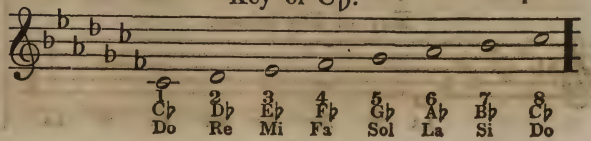


Key of E♭ minor.

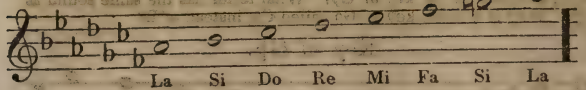


What is the signature of the key of G♭? What letters are flatted? What letter is not flatted? If the scale be transposed from the key of G♭, a fourth higher or a fifth lower, to what letter will it go? Which sound of the key of G♭ must be flatted, to transpose the scale from the key of G♭ to the key of C♭? What letters are flatted in the key of G♭? What additional letter is flatted in the key of C♭? What letter has the same sound as F♭? Why is 4 in the key of C♭ called F♭, instead of E?

Key of C♭.



Key of A♭ minor.

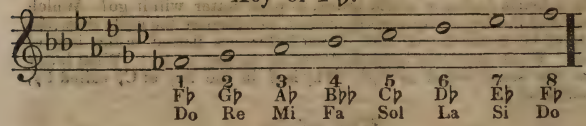


A DOUBLE FLAT (𝄫) depresses a sound *a step.*

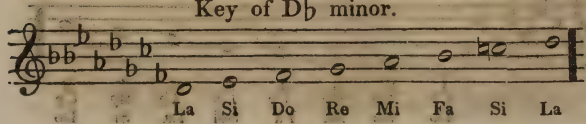
What effect has a 𝄫 upon a sound? a 𝄫? What letter has the same sound as C𝄫? C𝄫𝄫? D𝄫𝄫? E𝄫𝄫? F𝄫? F𝄫𝄫? G𝄫𝄫? A𝄫𝄫? B𝄫𝄫?

What is the signature of the key of C♭? What letters are flatted? What letters are not flatted? If the scale be transposed from the key of C♭, a fourth higher or a fifth lower to what letter will it go? Which sound of the key of C♭ must be flatted, to transpose the scale from the key of C♭ to the key of F♭? What letter is 7 in the key of C♭? How can B♭ be flatted? What is the signature of the key of F♭? How can there be eight flats in the signature, when there are but seven letters in the scale.

Key of F♭.



Key of D♭ minor.

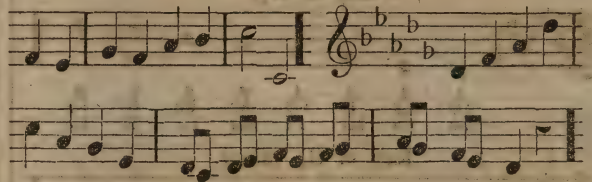


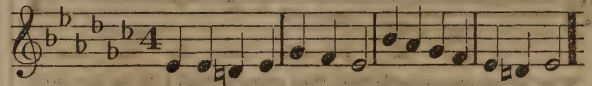
What letter is 4, in the key of F♭? What letter has the same sound as B𝄫? Why is 4 in the key of F♭, called B𝄫, instead of A?

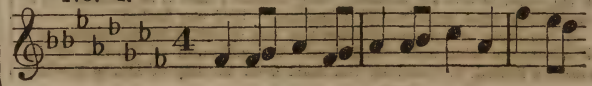
See NOTE. Chapter XXX.

No. 1.

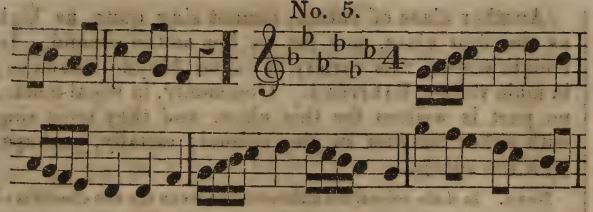
No. 2.



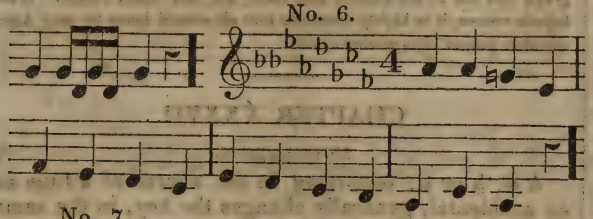
No. 3.

No. 4.



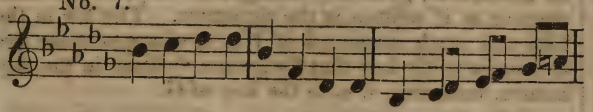
No. 5.



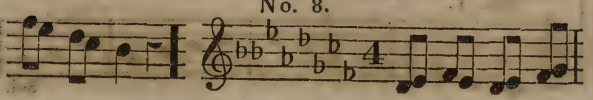
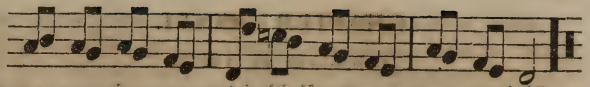
No. 6.



No. 7.



No. 8.



REVIEW OF THE TRANSPOSITION OF THE SCALE.

When is the scale said to be in its natural position? When transposed? Why is the key of C called the natural position of the scale? How can we tell in what key a tune is? In what key is a tune, which has the signature four sharps? Two flats? Natural? One flat? Two sharps? Four flats? Five sharps? One sharp? Three flats? Three sharps? What is the signature of the key of B? B♭? G? E? E♭? D? A? A♭? C? F? What is the signature of the key of C minor? D minor? E minor? F minor? G minor? A minor? B minor? C♯ minor? F♯ minor? In what consists the difference between the major and minor scales? What is the relative minor of the key of C? D? E? F? G A? B♭? E♭? A♭? What is the relative major of A minor? B minor? C minor? D minor? E minor? F minor? G minor? C♯ minor? F♯ minor? Upon which sound of a major scale is its relative minor scale based? Upon which sound of a minor scale is its relative major based? Why are there no sharps or flats in the signature of the key of C? Why is it necessary to have sharps and flats in the other keys? How can the scale be transposed a fifth higher? A fourth higher? A fifth lower? A fourth lower?

REVIEW OF CHAPTERS XXX & XXXV.

In what key is a tune, that has the signature five sharps? Six sharps? Seven sharps? Eight sharps? Five flats? Six flats? Seven flats? Eight flats? Which of these keys are seldom used? Which never? Why? What is the signature of the key of C♯? D♭? E♭ minor? F♭? F♯? G♭? G♯? G♯ minor? A♭ minor? A♯ minor? B? C♭? D♭ minor? D♯ minor? E♯ minor? B♭ minor?

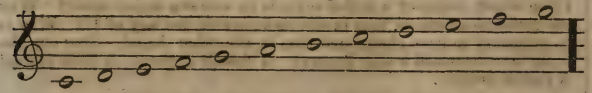
NOTE. If keys, with signatures of nine or more flats or sharps have been explained, question accordingly.

CHAPTER XXXVI.

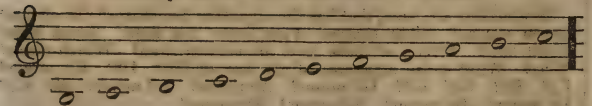
VARIETIES OF VOICE.

Voices are naturally divided into two classes, HIGH VOICES, and LOW VOICES. The first class can sing, at least, as high as 5 of the upper scale, (See page 35,) but are usually unable to sing with ease, much lower than ONE of the middle scale. The second class can sing, at least, as low as 5 of the lower scale, but are unable to sing higher than 2 or 3 of the upper scale. In female voices, the first class is called the TREBLE, and the second, the ALTO. In male voices, the first class is called the TENOR, and the second, the BASE.

Compass of Treble and Tenor voices.



Compass of Alto and Base voices.



NOTE. The difference of pitch between Male and Female voices should now be explained. Also the difference in boys' voices, before and after they change.

Another class of voices, cannot sing quite as high as the first class, nor yet as low as the second. In female voices, this variety is called MEZZO SOPRANO; in male voices, BARITONE. Commonly, in vocal music, no part is written for this class, and they must sing with either the first or the second; usually, perhaps, with the second.

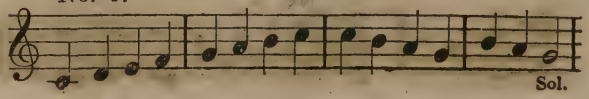
NOTE. In male voices, the differences between the two classes is so great, that the Tenor cannot sing Base, nor the Base, Tenor. With female voices, it is highly desirable that all should learn to sing Alto, whether proper Alto voices or not.

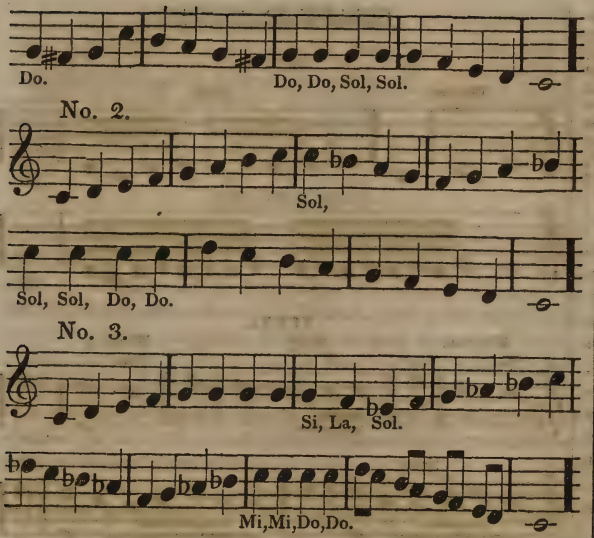
CHAPTER XXXVII.

MODULATION.

A ♯, ♭ or ♮, occurring in the course of a tune as an accidental, generally changes the key, in the same manner as if written in the signature. The F♯ in the fifth and sixth measures of No. 1, changes those two measures to the key that F♯, when written in the signature, indicates, i. e. to the key of G.

No. 1.





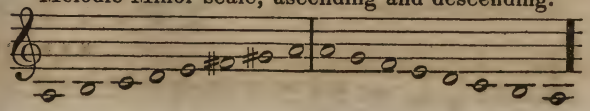
NOTE. The modulations which most frequently occur, are those in Nos. 1 and 2. Such passages can be sung as easily without changing the syllables, as with. A passage in which a modulation to a distant key occurs, as in No. 3, is made much easier by a change of the syllables; such passages, however, seldom if ever occur in vocal music.

The subject of modulation cannot be perfectly understood, without a knowledge of the principles of musical composition. If the chromatic scale has been thoroughly practised, such modulations as usually occur, can be easily sung without changing the syllables, and it is hardly necessary to dwell on the subject.

CHAPTER XXXVIII.

The minor scale explained in Chapter XXIV, is called the HARMONIC SCALE, because it can be correctly harmonized without modulating from the key in which it is written. It is, in fact, the *only* proper minor scale, but on account of the difficulty of singing SEVEN correctly in ascending, and SIX in descending the scale, (because of the interval of a *step and a half*,) a scale, called the MELODIC MINOR SCALE is often used, in which this difficulty is avoided. In this scale, SIX in ascending is elevated by a sharp, and SEVEN in descending, is depressed a half-step below its proper place, by taking away the sharp, which Chapter XXIV tells us, must always be expressed before it.

Melodic Minor scale, ascending and descending.

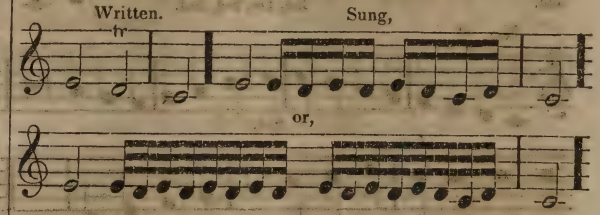


In the melodic minor scale, are the intervals ascending and descending, alike? In the harmonic minor scale, are the intervals ascending and descending, alike? In the melodic minor scale ascending, between which sounds do the half-steps occur? In the melodic minor scale descending? In the harmonic minor scale ascending? In the harmonic minor scale descending? In the melodic minor scale ascending, between which sounds do the steps occur? Descending? In the harmonic minor scale ascending? Descending? What interval is in the harmonic minor scale which is not in the melodic? In the harmonic minor scale, what sound is always altered from the signature? In the melodic minor scale ascending? Descending?

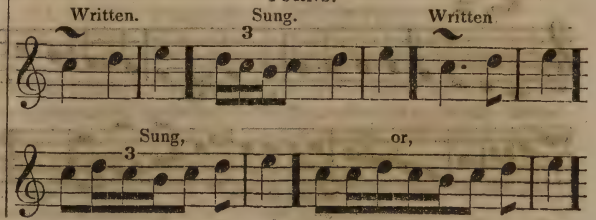
NOTE. In old works on harmony, the rule is always given, that composers must not write a passage containing a *superfluous second*; alleging as a reason, that singers cannot sing such a progression correctly. The melodic minor scale is formed, by taking the same kind of license with the rules of harmony, which is sometimes allowed in poetry, with the rules of grammar. In old music it is almost exclusively used, probably for the reason assigned in the rule. At the present day, singers do not find it impossible to sing sounds which are a superfluous second apart. It is not improbable that the harmonic minor scale, will be much more generally used in future, than the melodic. The effect of the melodic minor scale ascending, is nearly the same as that produced by the major scale. The harmonic minor scale, preserves its minor character throughout, ascending and descending.

CHAPTER XXXIX.

TRILLS.



TURNS.



END OF MELODY.

DYNAMICS.

Which department in the Elementary Principles of music, is Dynamics? Of what does it treat? Shall we find anything in it about the length of sounds? Shall we find anything in it about the pitch of sounds? Why?

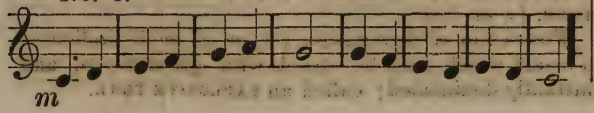
CHAPTER I.

The Italian words MEZZO, FORTE, PIANO, FORTISSIMO, PIANISSIMO, or their abbreviations *m*, *f*, *p*, *ff*, *pp*, are used by all nations, to represent the power of sounds. MEZZO indicates a MEDIUM sound, i. e. a sound which is neither loud nor soft; FORTE, a *loud* sound; PIANO, a *soft* sound; FORTISSIMO, a *very loud* sound, and PIANISSIMO, a *very soft* sound.

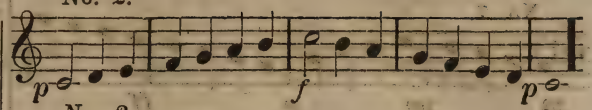
NOTE. Learners should be cautioned against singing so soft in *pp* as to produce an impure tone; and against singing so loud, in *ff*, as to cause the voice to break into a scream.

A dynamic mark is generally considered as remaining in force, until another occurs to alter it.

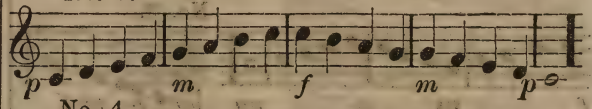
No. 1.



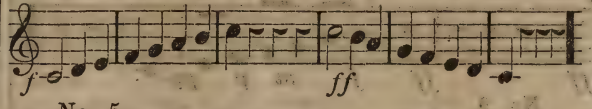
No. 2.



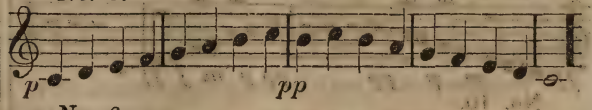
No. 3.



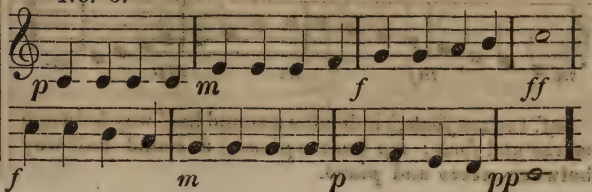
No. 4.



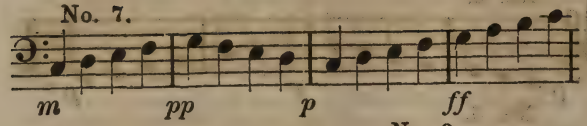
No. 5.



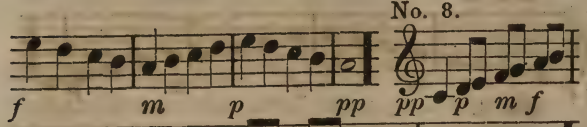
No. 6.

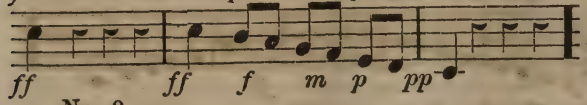


No. 7.

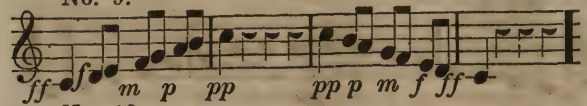


No. 8.





No. 9.



No. 10.

mf, (*mezzo forte*,) indicates a sound half-way between *mezzo* and *forte*; *mp* (*mezzo piano*,) a sound half-way between *mezzo* and *piano*.

How many departments are there in the elementary principles of music? What is the first? The second? The third? What represent the length of sounds? What represents the pitch of sounds? What represent the power of sounds? How many dynamic degrees are there? What are their names in Italian? In English? What are their abbreviations?

☞ ATTEND NEXT TO CHAPTER IX AND X, IN RHYTHM.

CHAPTER II.

NOTE. This chapter may be introduced at any time, during the remainder of the course.

SOSTENUTO or TENUTO, indicates that a sound or passage must be commenced, continued and ended with an equal degree of power; called an ORGAN TONE.

CRESCENDO, (*cres.* or) indicates that a sound or passage must be commenced soft, and gradually increased to loud.

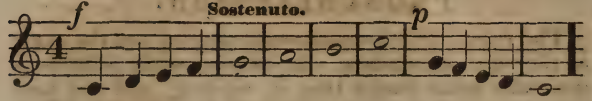
DIMINUENDO, (*dim.* or) indicates that a sound or passage must be commenced loud, and gradually diminished to soft.

A union of the crescendo and diminuendo, is called a SWELL. ()

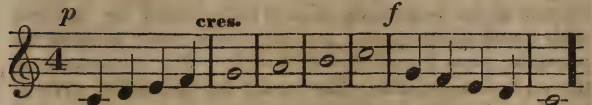
A sudden crescendo or swell, is called a PRESSURE TONE. (< or <>)

FORZANDO or SFORZANDO, (>, or *sf*, or *fz*) indicates a sound which must be struck with great force, and instantly diminished; called an EXPLOSIVE TONE.

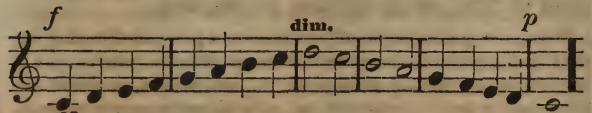
No. 1.



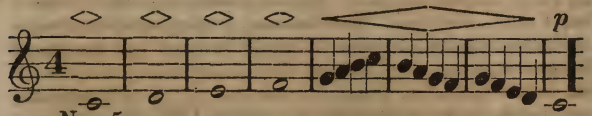
No. 2.



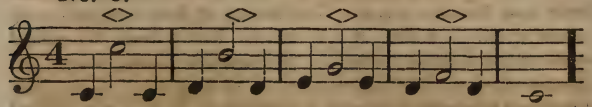
No. 3.



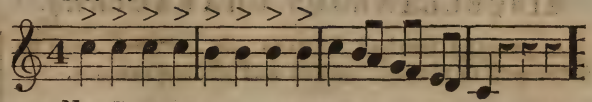
No. 4.



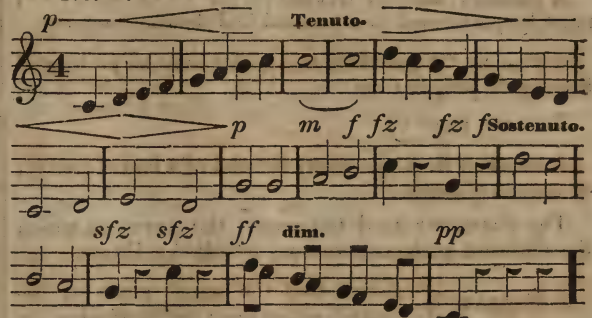
No. 5.



No. 6.



No. 7.



The proper application of dynamics constitutes musical expression.

When a sound, or a passage is commenced, continued and ended with an equal degree of power, what is it called? When a sound or a passage is commenced soft, and gradually increased to loud, what is it called? When a sound or a passage is commenced loud, and gradually diminished to soft, what is it called? When the crescendo and diminuendo are united, what is it called? What is a sudden crescendo or swell called? What is a sudden diminuendo called?

END OF DYNAMICS

MISCELLANEOUS CHARACTERS.

A passage marked LEGATO, or ⌒, must be performed in a close, smooth and gliding manner.

A passage marked STACCATO, or ' ' ' ' or • • • •, must be performed in a pointed and distinct manner.

A PAUSE, 𝄐 indicates that a note may be prolonged beyond its proper time.

TIE, see page 14.

A DOUBLE BAR, 𝄁 shows the end of a line of poetry, or a strain of music.

The character used to connect the staves on which the different parts are written, is called a BRACE.

A REPEAT, 𝄆 𝄇 shows that the music must be repeated, either from the beginning, or from a preceding repeat.

D. C. is an abbreviation for the Italian words DA CAPO, which mean, *begin again and end at the word* FINE.

A LEGATO mark ⌒ in vocal music, shows how many notes are to be sung to one syllable.

PRONUNCIATION.

The rules for pronunciation in singing are the same as they are in reading. In singing each syllable is generally made longer than in reading, and the prolongation must always be upon the vowel. The consonant at the beginning of a syllable must be uttered with much distinctness, but the voice must, as soon as possible, pass from it to the vowel. The consonant at the end of a syllable, also, must be distinctly articulated, and in the least possible time, i. e., in the last point of time which belongs to the note.

NOTE. As an illustration of this, suppose it is required to sing the word 'bad' to a sound twelve seconds long. About a quarter part of the first second must be given to the 'b,' and the last quarter of the last second to the 'd,' while the 'a' must be prolonged the intervening eleven seconds and a half. It is not possible to produce a musical sound with a consonant. The consonant is always articulated before the musical sound commences. In singing the word 'bad' the musical sound does not commence until the voice has left the 'b,' because it is not possible to produce a musical sound with 'b.' In syllables ending with 'r' the vowel is often left too soon, and the closing consonant dwelt upon instead; thus *fe - - - ur* instead of *fea - - - r, ne - - - ur* instead of *nea - - - r*, &c. It is a common fault to leave the *radical* sound of the vowel and dwell on the *vanish* or closing sound; for example, *fly - - - e* for *fly; grea - - - e - - - t* for *grea - - - t*, &c. For a thorough course of exercises in pronunciation, the teacher is referred to Russell's Elements of Musical Articulation.

CHANTING.

Chanting may be defined as *musical reading*, and is governed by the rules of elocution, as well as those of music. A chant in its regular form, consists of a reciting or chanting note, followed by a cadence of two measures in the first part, and a chanting note followed by a cadence of three measures in the second. The words which belong to the reciting note should be chanted as fast, and with the same emphasis, as a good reader would read them. There is no such thing as *time* in a chant; although there is apparently some approach to it in the cadences, yet even there the movement should be governed rather by the emphasis which properly belongs to the words, than by the length of the notes.

Note. The best way to teach a class to chant, is, to let them first read the words together, with due regard to emphasis and pronunciation. When they can do this well, let them read the words with the same emphasis, &c, to a musical tone, (say F,) without, however, observing the cadences. After this, it will be comparatively easy to perform the chants as they are written.

POSITION OF THE MOUTH.

The mouth should in general be opened sufficiently to admit the end of the fore-finger freely between the teeth. It should be kept in a smiling position, but without distortion.

TAKING BREATH.

The singer should accustom himself to a long and easy respiration, taking breath quickly, without noise, and without any change in the position of the mouth. Never breathe between the syllables of the same word, nor between words intimately connected in sense.

TONE.

Every sound should be uttered without hesitation, and without first singing another sound and then sliding to the right one. The breath should be sent forth freely, and in such a manner as not to strike against any part of the mouth on its passage. The tone should be full, pure, and firm; not faint, husky, or wavering.

The singer must enter into the spirit of the words he is singing, in the same manner that a good speaker enters into the spirit of the words that he is speaking. The music of the best composers, will be dull and unmeaning, if the performer does not *feel* the words he is singing.

THE FOLLOWING ITALIAN WORDS ARE USED TO DESIGNATE THE MOVEMENT, EXPRESSION, AND MANNER OF PERFORMING MUSIC.

LARGO. Very slow.
LARGHETTO. (pronounced *Lar-gate'-o.**) Slow.
ADAGIO. (*A-dahdg-i-o.*) Slow, but not so slow as Larghetto.
LENTO. Less slow than Adagio.
ANDANTE. Neither slow nor fast.
ANDANTINO. Somewhat quicker than Andante.
MODERATO. In moderate time.
ALLEGRETTO. (*Al-le-grate'-o.*) Less quick than Allegro.
ALLEGRO. (*Al-lay'-gro.*) Quick.
PRESTO. Quicker than Allegro.
PRESTISSIMO. Very quick.

ACCELERANDO. (*Ah-chel-a-ran-do.*) Accelerating the time.
RITARD. / RITARDANDO. / RITENUTO } Retarding the time. Slower and slower.
RALLENTANDO. / LENTANDO. } Gradually slower and softer.
A TEMPO. In time.

VIVACE. (*Vi-vah-tschay.*) Cheerful, lively.
CON SPIRITO. With spirit and animation.
DOLCE. (*Doltsch-a.*) Soft, sweet, tender, delicate.
ENERGICO. (*En-air'-ge-co.*) With energy, bold.
MARCATO. Marked, distinct.
MAESTOSO. (*Mah-es-to-so.*) Majestically.
ESPRESSIVO. / CON EXPRESSIONE. } (*Es-pres-si'-vo.*) With expression.
VIGOROSO. Bold, energetic.

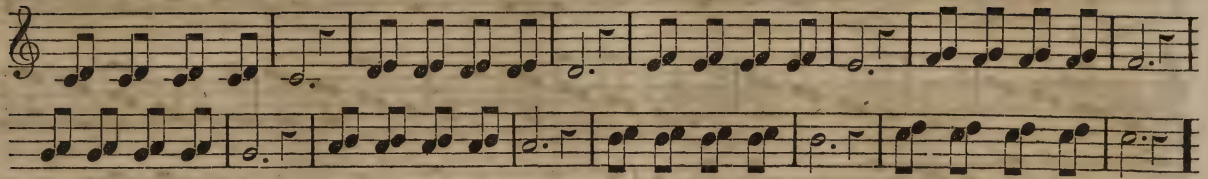
PIANISSIMO. (*Pee-an-is'-si-mo.*) Very soft.
PIANO. *Pee-an-o.*) Soft.
MEZZO. (*Maid-zo.*) Neither loud nor soft.
FORTE. (*For-tay.*) Loud.
FORTISSIMO. Very loud.

CRESCENDO. (*Cresch-en-do.*) Louder and louder.
DIMINUENDO. / DECRESCEDNO. } Softer and softer.
FORZANDO. (*Fort-zan-do.*) / SFORZANDO. (*Sfort-zan-do.*) The explosive tone.

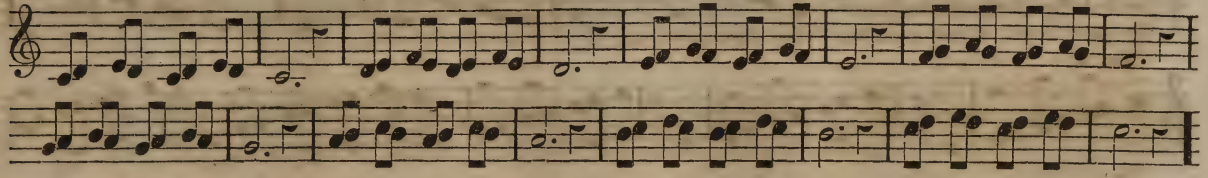
* The Italian pronunciation of some of the words is given, but there can be no objection to pronouncing all of them as if they were English words.

IN EASY RHYTHMICAL RELATIONS.

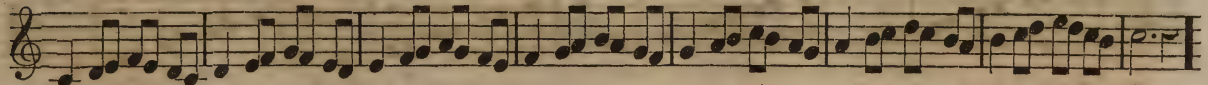
No 1.



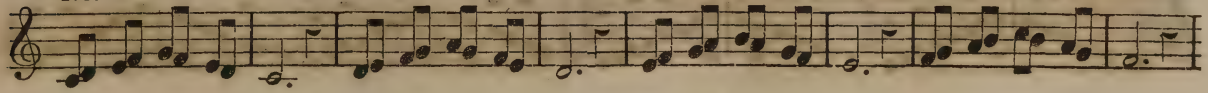
No. 2.

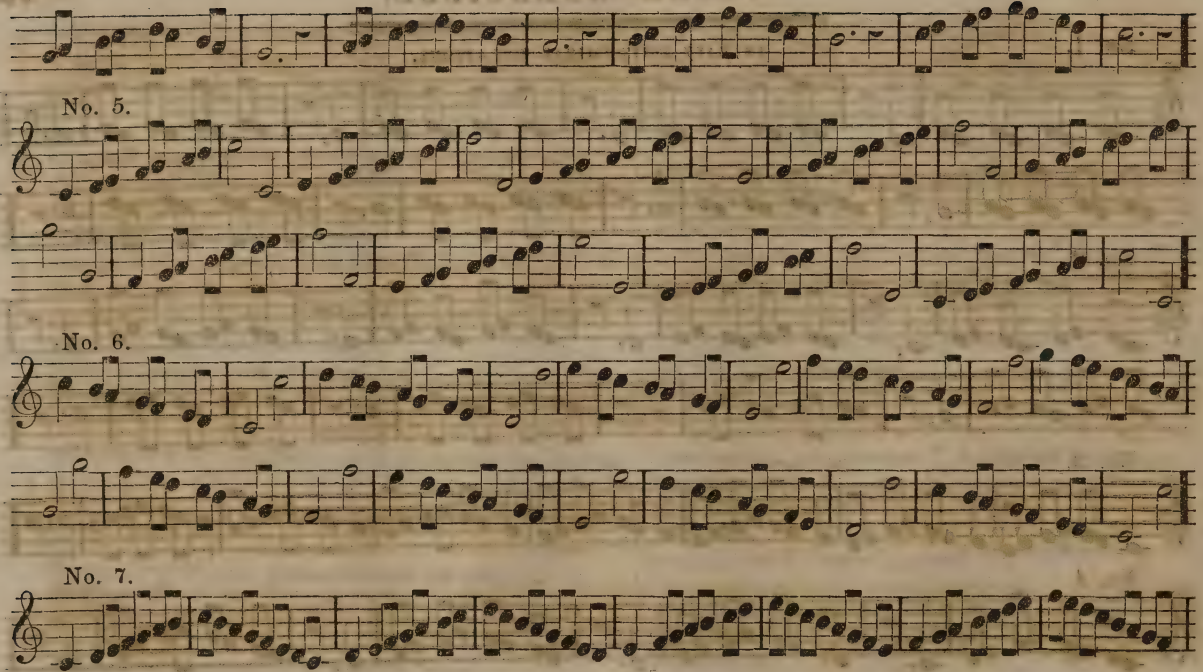
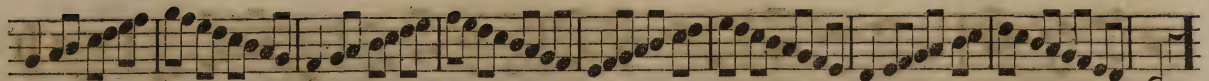


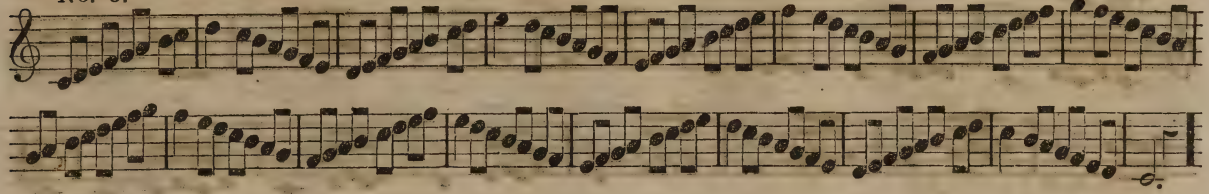
No. 3.



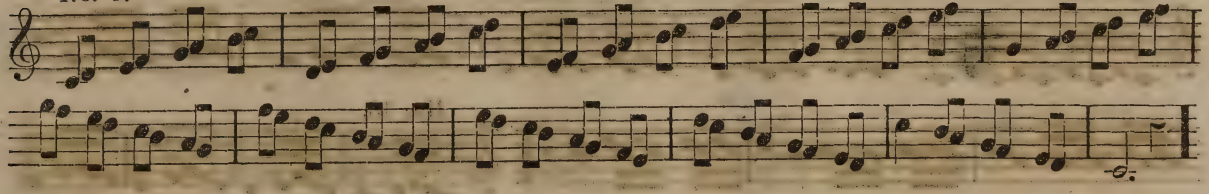
No. 4



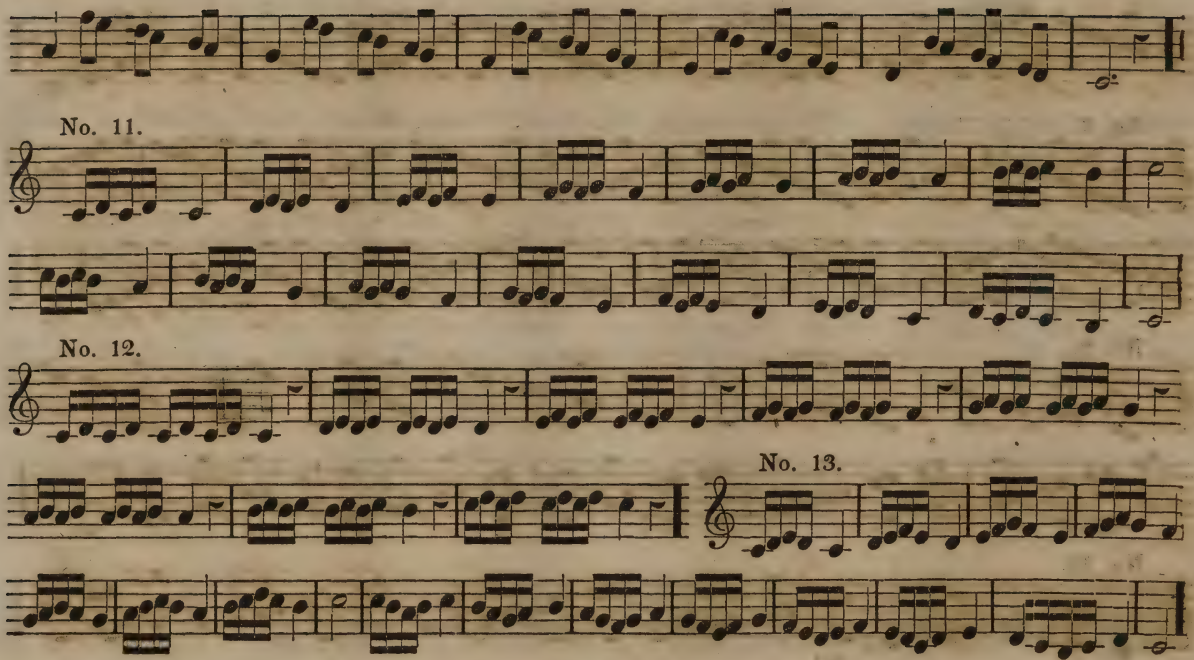

No. 5.
No. 6.
No. 7.

No. 8.



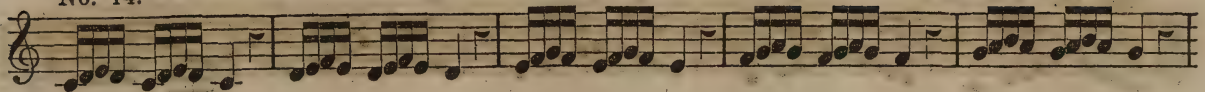
No. 9.



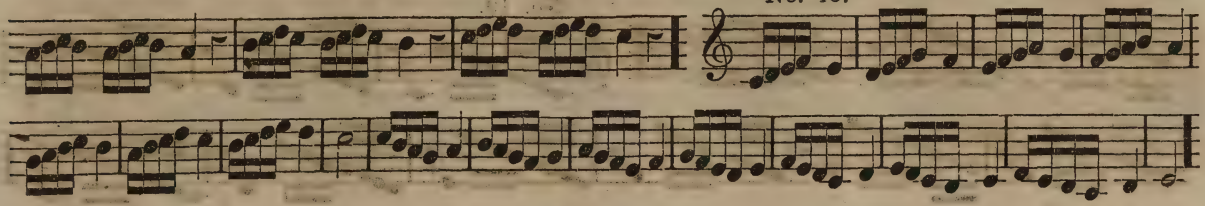
No. 10.


No. 11.
No. 12.
No. 13.

No. 14.

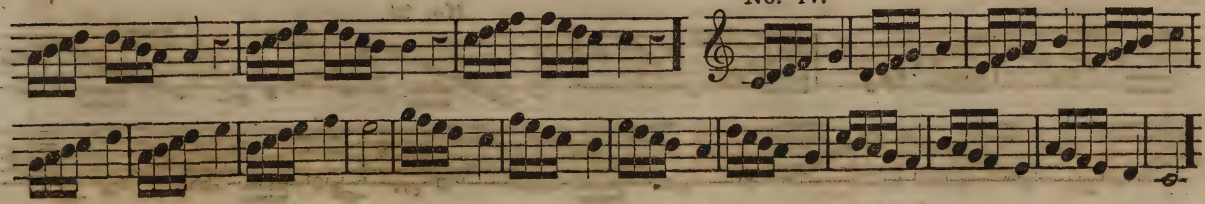


No. 15.

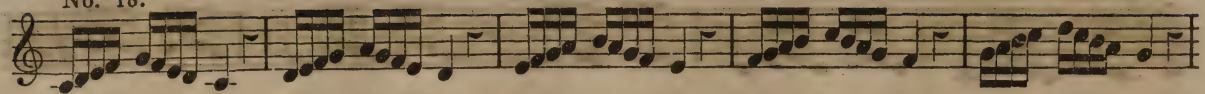


No. 16.

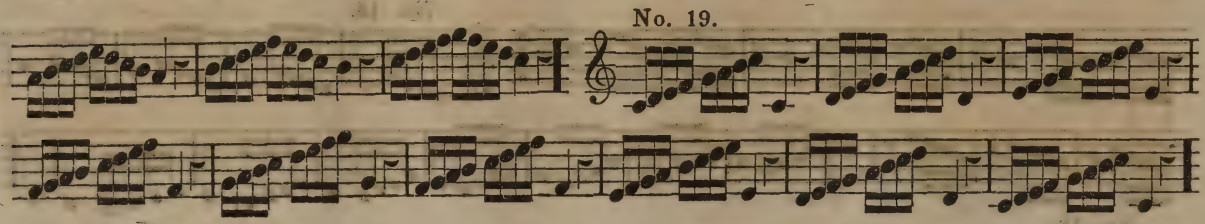
No. 17.



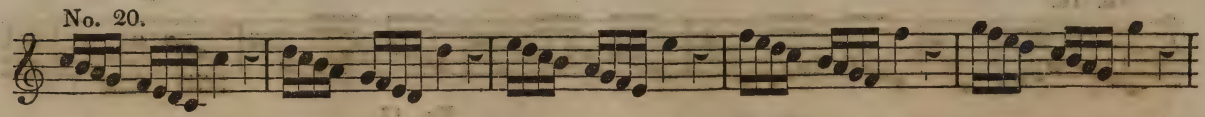
No. 18.

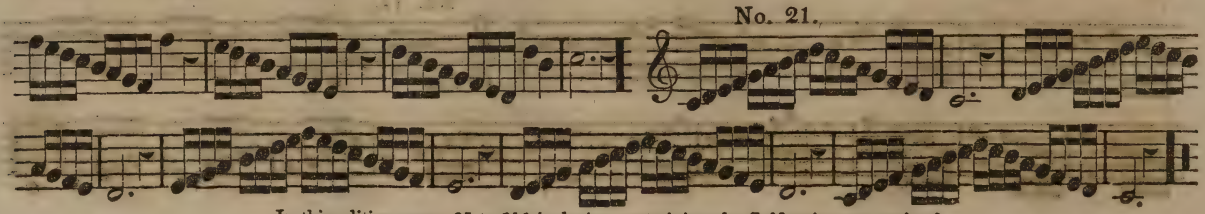


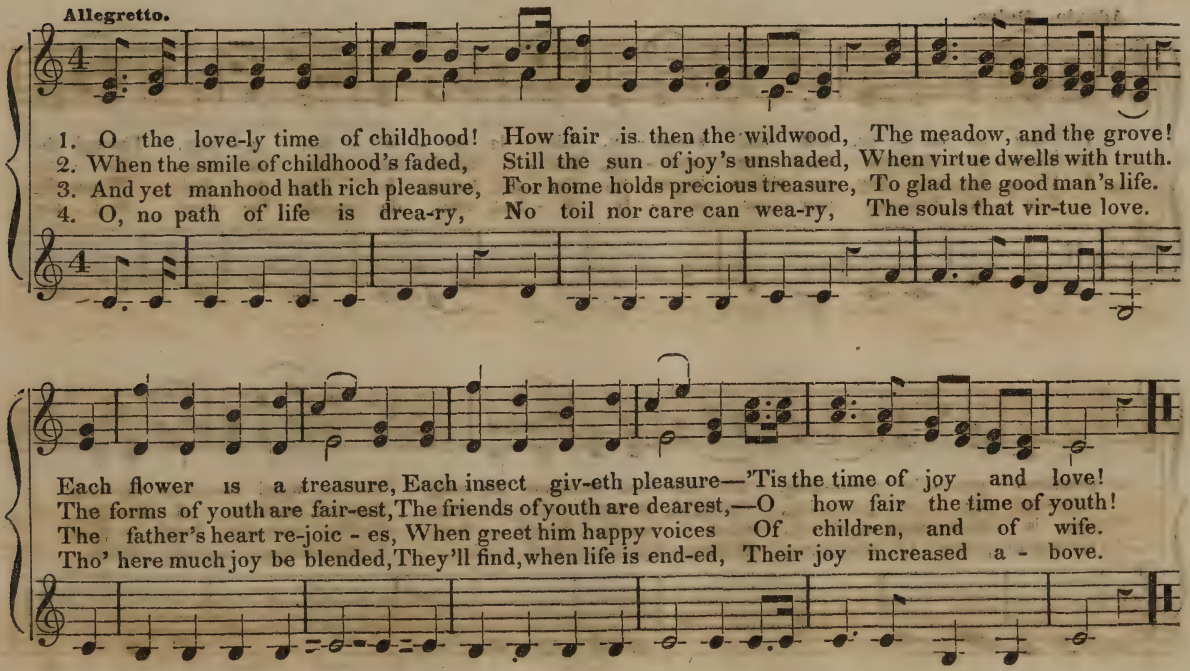
No. 19.

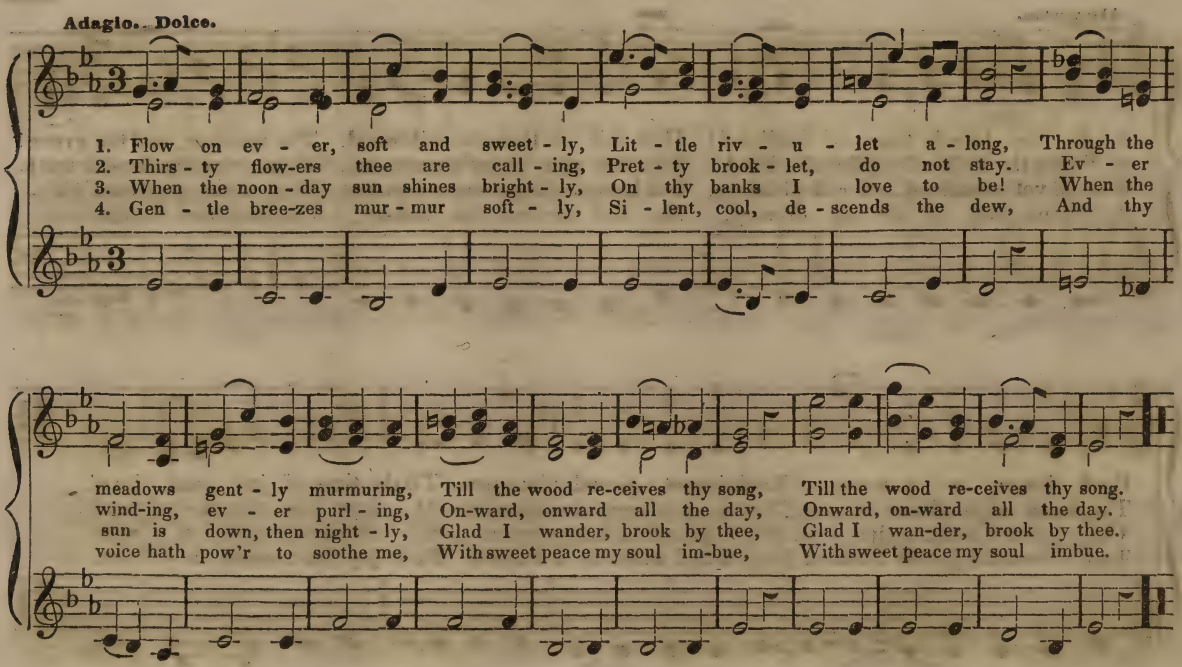


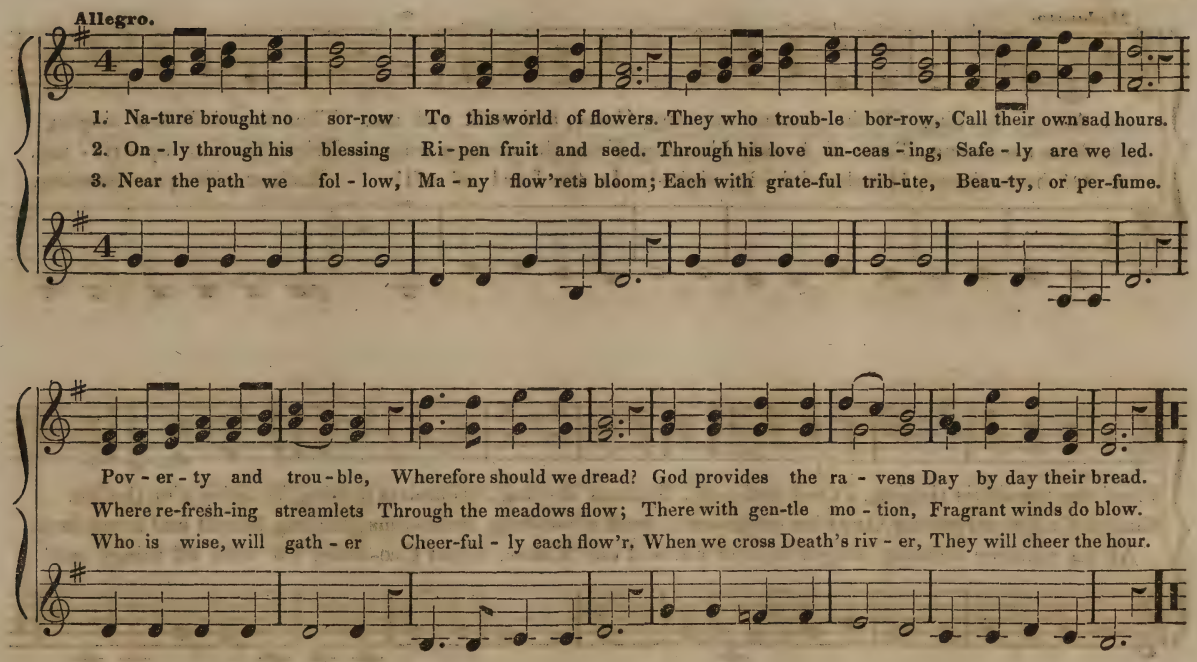
No. 20.

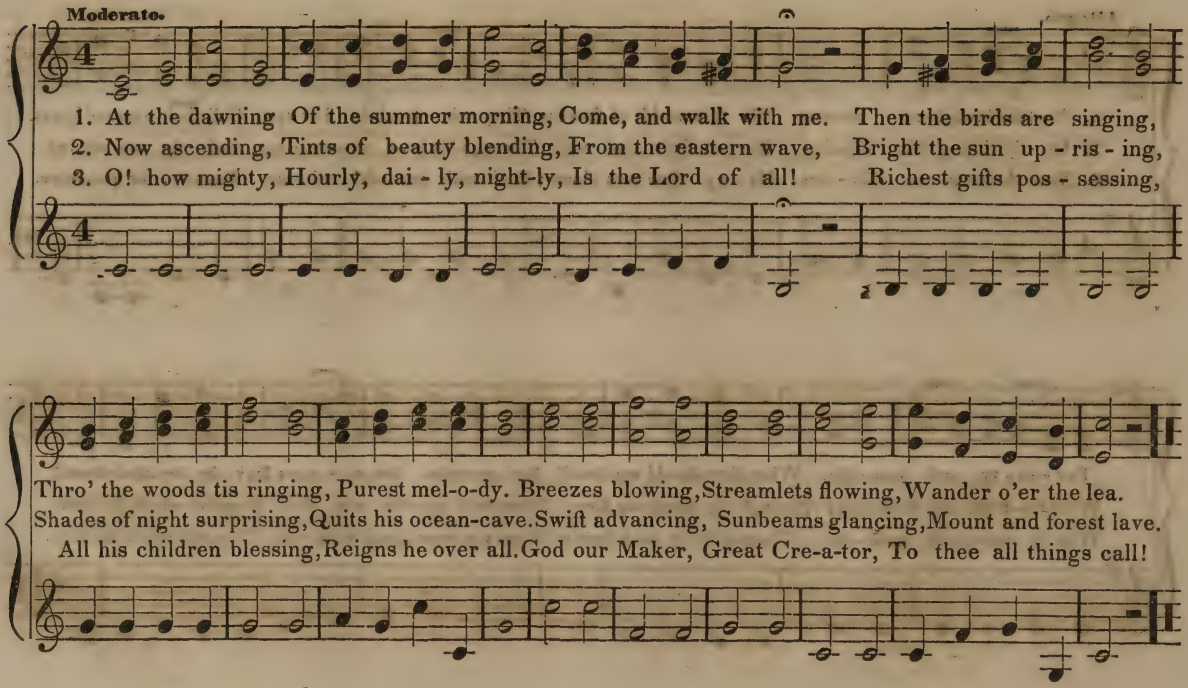


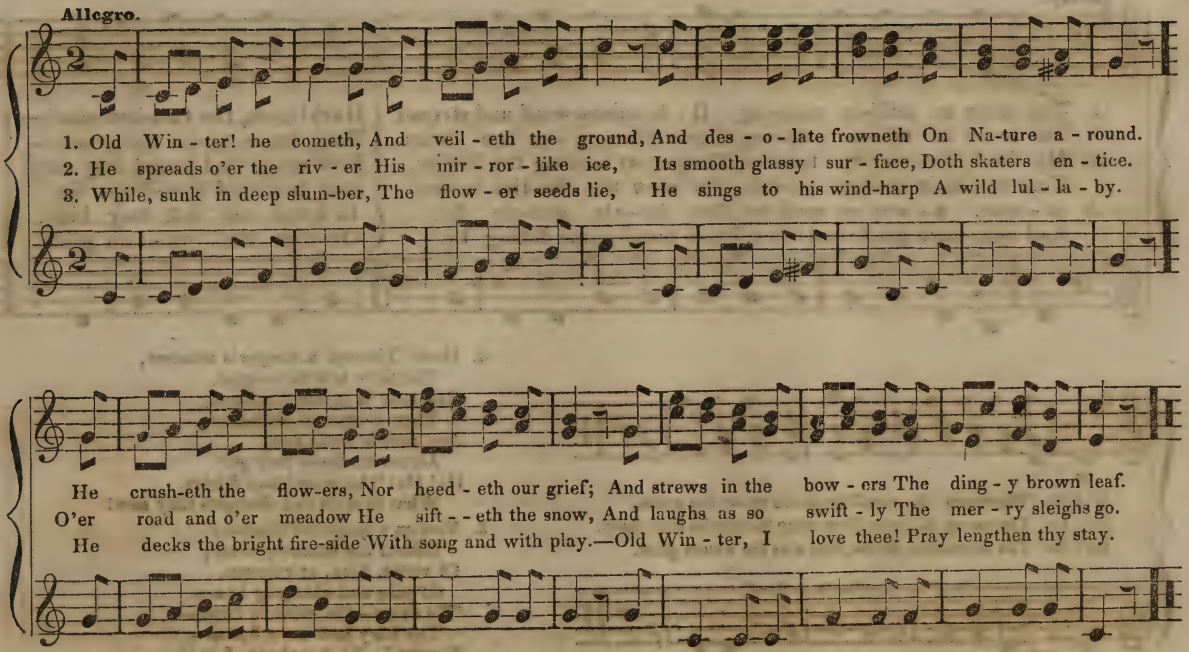
No. 21.

In this edition pages 85 to 210 inclusive, containing the Solfeggios, are omitted.

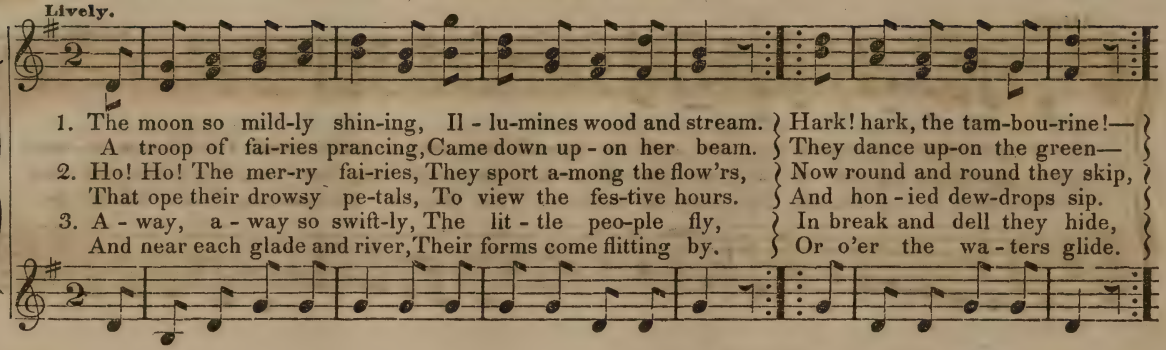

Allegretto.
1. O the love-ly time of childhood! How fair is then the wildwood, The meadow, and the grove!
2. When the smile of childhood's faded, Still the sun of joy's unshaded, When virtue dwells with truth.
3. And yet manhood hath rich pleasure, For home holds precious treasure, To glad the good man's life.
4. O, no path of life is drea-ry, No toil nor care can wea-ry, The souls that vir-tue love.
Each flower is a treasure, Each insect giv-eth pleasure—'Tis the time of joy and love!
The forms of youth are fair-est, The friends of youth are dearest,—O how fair the time of youth!
The father's heart re-joic - es, When greet him happy voices Of children, and of wife.
Tho' here much joy be blended, They'll find, when life is end-ed, Their joy increased a - bove.

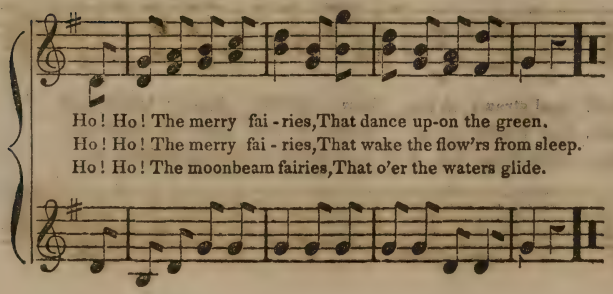

Adagio. Dolce.
1. Flow on ev - er, soft and sweet - ly, Lit - tle riv - u - let a - long, Through the
2. Thirs - ty flow-ers thee are call - ing, Pret - ty brook - let, do not stay. Ev - er
3. When the noon - day sun shines bright - ly, On thy banks I love to be! When the
4. Gen - tle bree-zes mur - mur soft - ly, Si - lent, cool, de - scends the dew, And thy
meadows gent - ly murmuring, Till the wood re-ceives thy song, Till the wood re-ceives thy song.
wind-ing, ev - er purl - ing, On-ward, onward all the day, Onward, on-ward all the day.
sun is down, then night - ly, Glad I wander, brook by thee, Glad I wan-der, brook by thee.
voice hath pow'r to soothe me, With sweet peace my soul im-bue, With sweet peace my soul imbue.


Allegro.
1. Na-ture brought no sor-row To this world of flowers. They who troub-le bor-row, Call their own sad hours.
2. On - ly through his blessing Ri-pen fruit and seed. Through his love un-ceas - ing, Safe - ly are we led.
3. Near the path we fol - low, Ma - ny flow'rets bloom; Each with grate-ful trib-ute, Beau-ty, or per-fume.
Pov - er - ty and trou - ble, Wherefore should we dread? God provides the ra - vens Day by day their bread.
Where re-fresh-ing streamlets Through the meadows flow; There with gen-tle mo - tion, Fragrant winds do blow.
Who is wise, will gath - er Cheer-ful - ly each flow'r, When we cross Death's riv - er, They will cheer the hour.


Moderato.
1. At the dawning Of the summer morning, Come, and walk with me. Then the birds are singing,
2. Now ascending, Tints of beauty blending, From the eastern wave, Bright the sun up - ris - ing,
3. O! how mighty, Hourly, dai - ly, night-ly, Is the Lord of all! Richest gifts pos - sessing,
Thro' the woods tis ringing, Purest mel-o-dy. Breezes blowing, Streamlets flowing, Wander o'er the lea.
Shades of night surprising, Quits his ocean-cave. Swift advancing, Sunbeams glancing, Mount and forest lave.
All his children blessing, Reigns he over all. God our Maker, Great Cre-a-tor, To thee all things call!

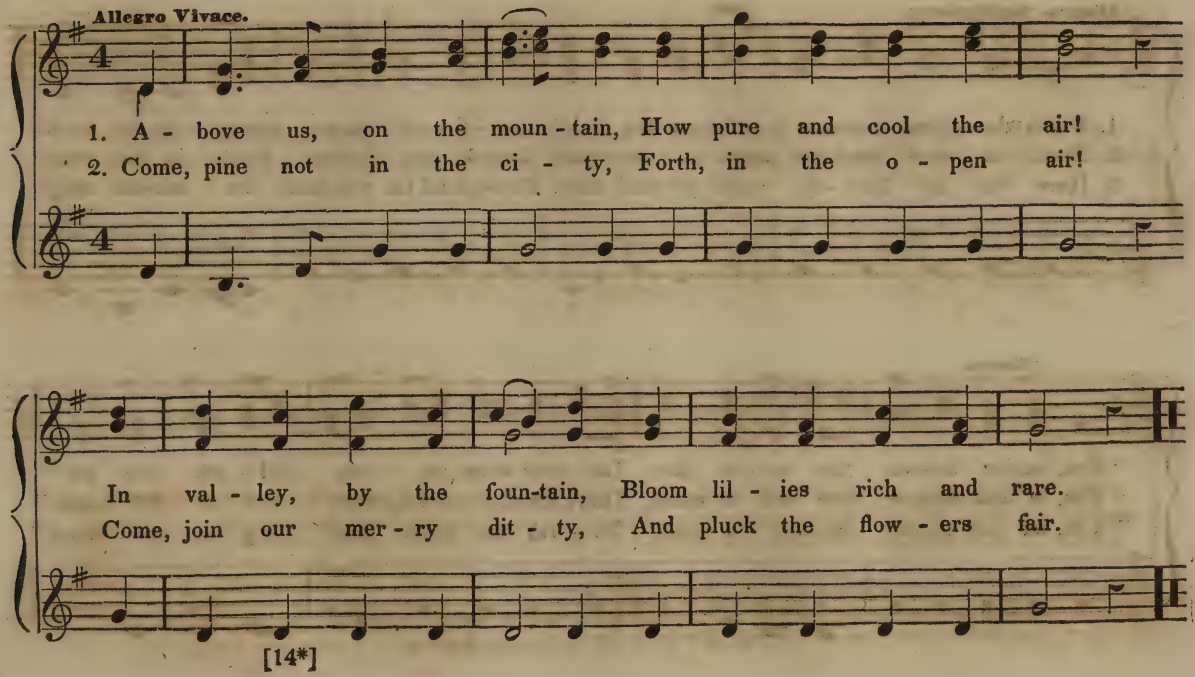

Allegro.
1. Old Win - ter! he cometh, And veil - eth the ground, And des - o - late frowneth On Na-ture a - round.
2. He spreads o'er the riv - er His mir - ror - like ice, Its smooth glassy sur - face, Doth skaters en - tice.
3. While, sunk in deep slum-ber, The flow - er seeds lie, He sings to his wind-harp A wild lul - la - by.
He crush-eth the flow-ers, Nor heed - eth our grief; And strews in the bow - ers The ding - y brown leaf.
O'er road and o'er meadow He sift - - eth the snow, And laughs as so swift - ly The mer - ry sleighs go.
He decks the bright fire-side With song and with play.—Old Win - ter, I love thee! Pray lengthen thy stay.

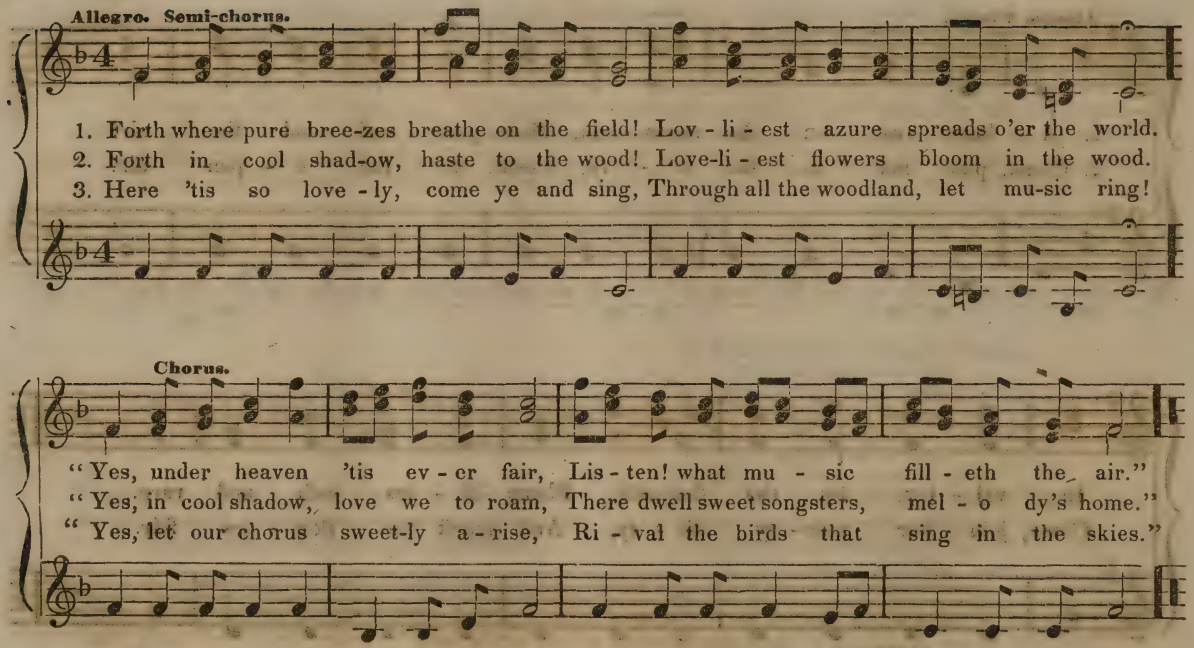

Lively.
1. The moon so mild-ly shin-ing, Il - lu-mines wood and stream. Hark! hark, the tam-bou-rine!—
A troop of fai-ries prancing, Came down up - on her beam. They dance up-on the green—
2. Ho! Ho! The mer-ry fai-ries, They sport a-mong the flow'rs, Now round and round they skip,
That ope their drowsy pe-tals, To view the fes-tive hours. And hon - ied dew-drops sip.
3. A - way, a - way so swift-ly, The lit - tle peo-ple fly, In break and dell they hide,
And near each glade and river, Their forms come flitting by. Or o'er the wa - ters glide.

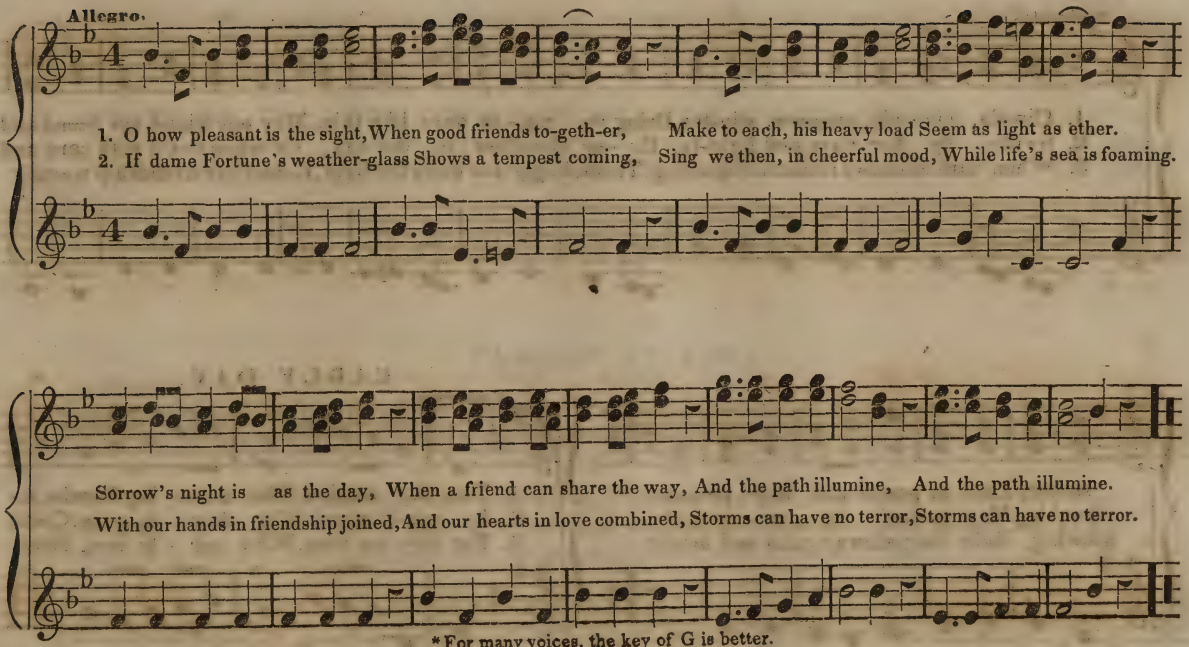

Ho! Ho! The merry fai - ries, That dance up-on the green.
Ho! Ho! The merry fai - ries, That wake the flow'rs from sleep.
Ho! Ho! The moonbeam fairies, That o'er the waters glide.

4. Hush! Through a sleeper's window,
The fairy host have sped,
And now in mystic conclave,
They cluster on his bed.
And now in antic row
Across his brow they go!
Ho! Ho! The moonbeam fairies,
What dreams and thoughts they sow!

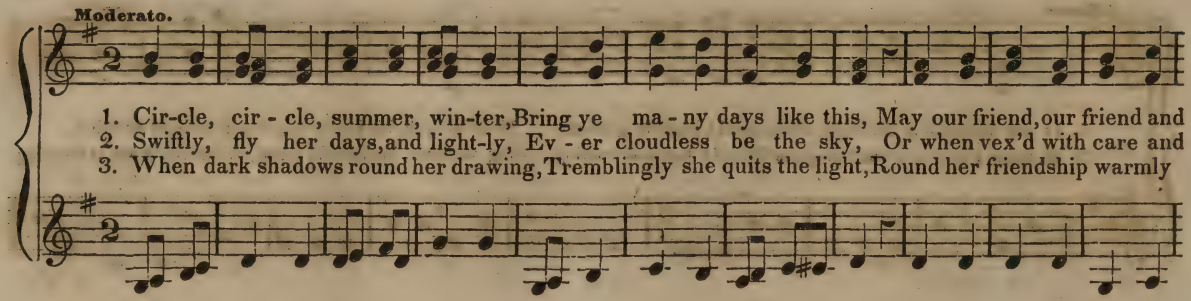
5. Now on a moonbow climbing,
Behold the shadowy crew;
Of violet, blue, or crimson,
Of pale and changing hue—
'Tis dawn—the moon is down—
The fairy host have flown—
Farewell! Ye moonbeam fairies,
Too quickly have ye flown!

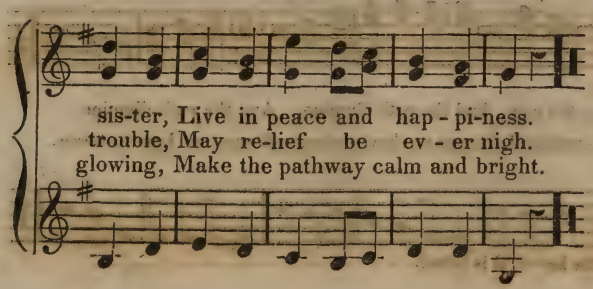

Allegro Vivace.
1. A - bove us, on the moun - tain, How pure and cool the air!
2. Come, pine not in the ci - ty, Forth, in the o - pen air!
In val - ley, by the foun-tain, Bloom lil - ies rich and rare.
Come, join our mer - ry dit - ty, And pluck the flow - ers fair.


Allegro. Semi-chorus.
1. Forth where pure bree-zes breathe on the field! Lov - li - est azure spreads o'er the world.
2. Forth in cool shad-ow, haste to the wood! Love-li - est flowers bloom in the wood.
3. Here 'tis so love - ly, come ye and sing, Through all the woodland, let mu-sic ring!
Chorus.
"Yes, under heaven 'tis ev - er fair, Lis - ten! what mu - sic fill - eth the air."
"Yes, in cool shadow, love we to roam, There dwell sweet songsters, mel - o dy's home."
"Yes, let our chorus sweet-ly a - rise, Ri - val the birds that sing in the skies."

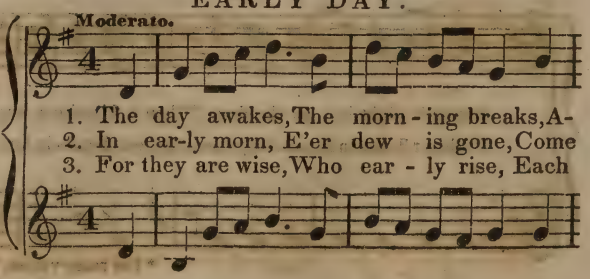

Allegro.
1. O how pleasant is the sight, When good friends to-geth-er, Make to each, his heavy load Seem as light as ether.
2. If dame Fortune's weather-glass Shows a tempest coming, Sing we then, in cheerful mood, While life's sea is foaming.
Sorrow's night is as the day, When a friend can share the way, And the path illumine, And the path illumine.
With our hands in friendship joined, And our hearts in love combined, Storms can have no terror, Storms can have no terror.

*For many voices, the key of G is better.

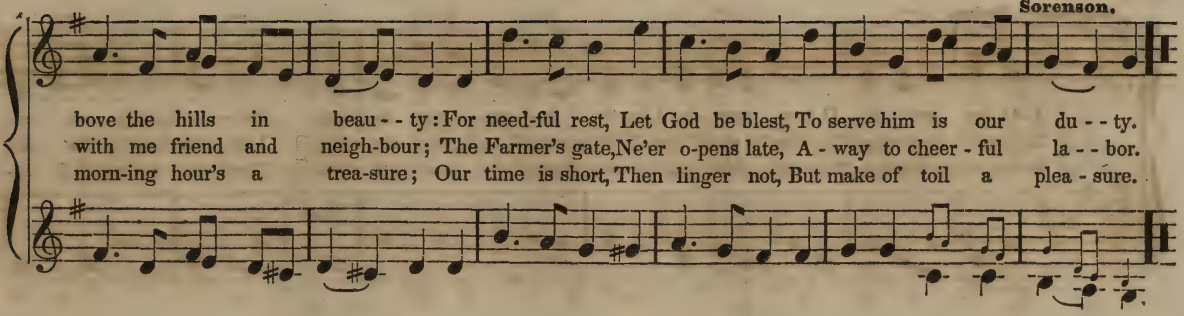

Moderato.
1. Cir-cle, cir - cle, summer, win-ter, Bring ye ma - ny days like this, May our friend, our friend and
2. Swiftly, fly her days, and light-ly, Ev - er cloudless be the sky, Or when vex'd with care and
3. When dark shadows round her drawing, Tremblingly she quits the light, Round her friendship warmly


sis-ter, Live in peace and hap - pi-ness.
trouble, May re-lief be ev - er nigh.
glowing, Make the pathway calm and bright.

EARLY DAY.

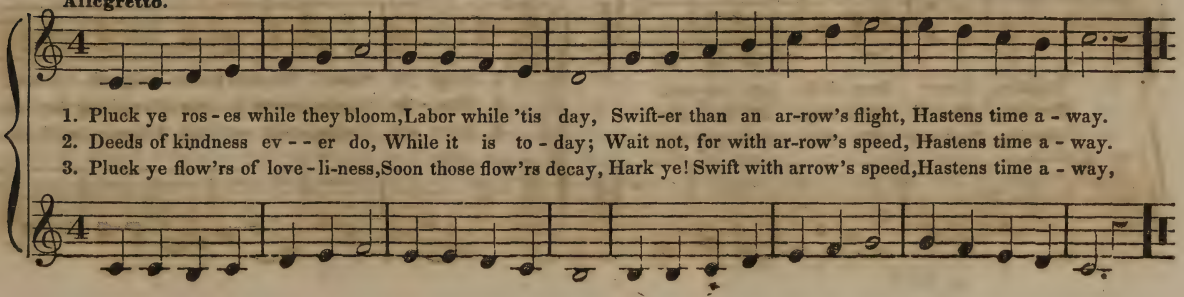

Moderato.
1. The day awakes, The morn - ing breaks, A-
2. In ear-ly morn, E'er dew is gone, Come
3. For they are wise, Who ear - ly rise, Each

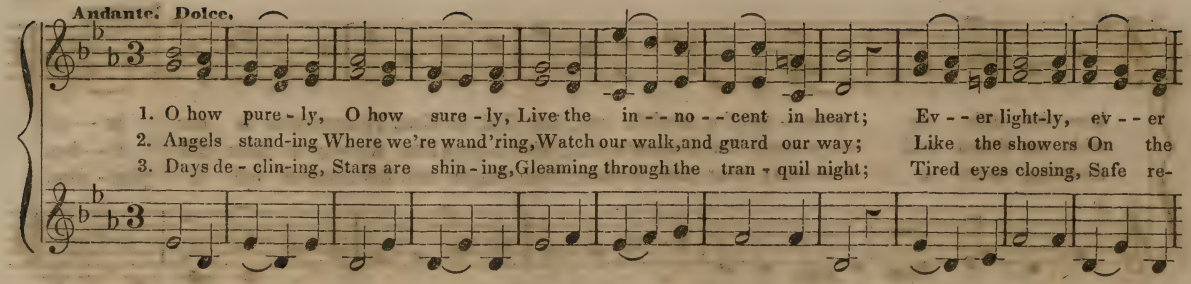
Sorenson.

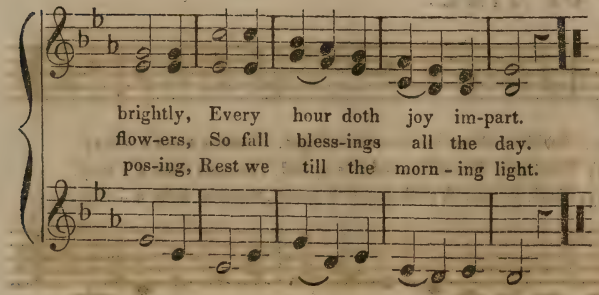

bove the hills in beau - - ty: For need-ful rest, Let God be blest, To serve him is our du - - ty.
with me friend and neigh-bour; The Farmer's gate, Ne'er o-pens late, A - way to cheer - ful la - - bor.
morn-ing hour's a trea-sure; Our time is short, Then linger not, But make of toil a plea - sure.

FLIGHT OF TIME.

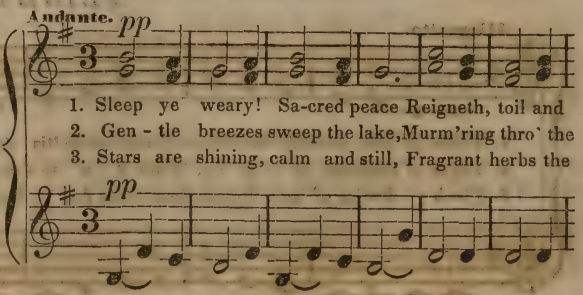
Allegretto.

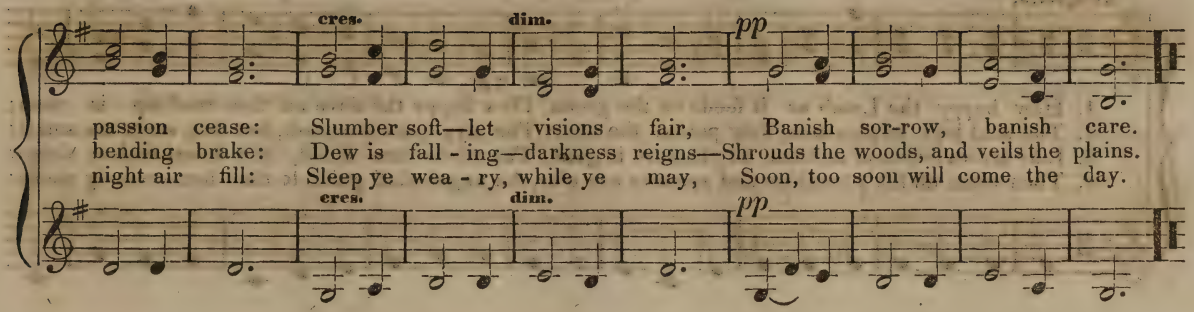

1. Pluck ye ros - es while they bloom, Labor while 'tis day, Swift-er than an ar-row's flight, Hastens time a - way.
2. Deeds of kindness ev - - er do, While it is to - day; Wait not, for with ar-row's speed, Hastens time a - way.
3. Pluck ye flow'rs of love - li-ness, Soon those flow'rs decay, Hark ye! Swift with arrow's speed, Hastens time a - way,


Andante. Dolce.
1. O how pure - ly, O how sure - ly, Live the in - - no - - cent in heart; Ev - - er light-ly, ev - - er
2. Angels stand-ing Where we're wand'ring, Watch our walk, and guard our way; Like the showers On the
3. Days de - clin-ing, Stars are shin - ing, Gleaming through the tran - quil night; Tired eyes closing, Safe re-



SONG IN THE NIGHT. SHULTZ.

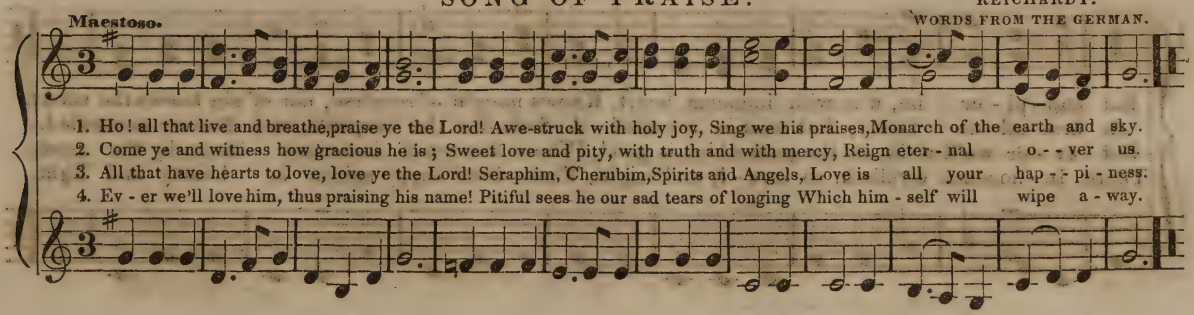

Andante. pp
1. Sleep ye weary! Sa-cred peace Reigneth, toil and
2. Gen - tle breezes sweep the lake, Murm'ring thro' the
3. Stars are shining, calm and still, Fragrant herbs the
pp


cres.
dim.
pp
cres.
dim.
pp
passion cease: Slumber soft—let visions fair, Banish sor-row, banish care.
bending brake: Dew is fall - ing—darkness reigns—Shrouds the woods, and veils the plains.
night air fill: Sleep ye wea - ry, while ye may, Soon, too soon will come the day.

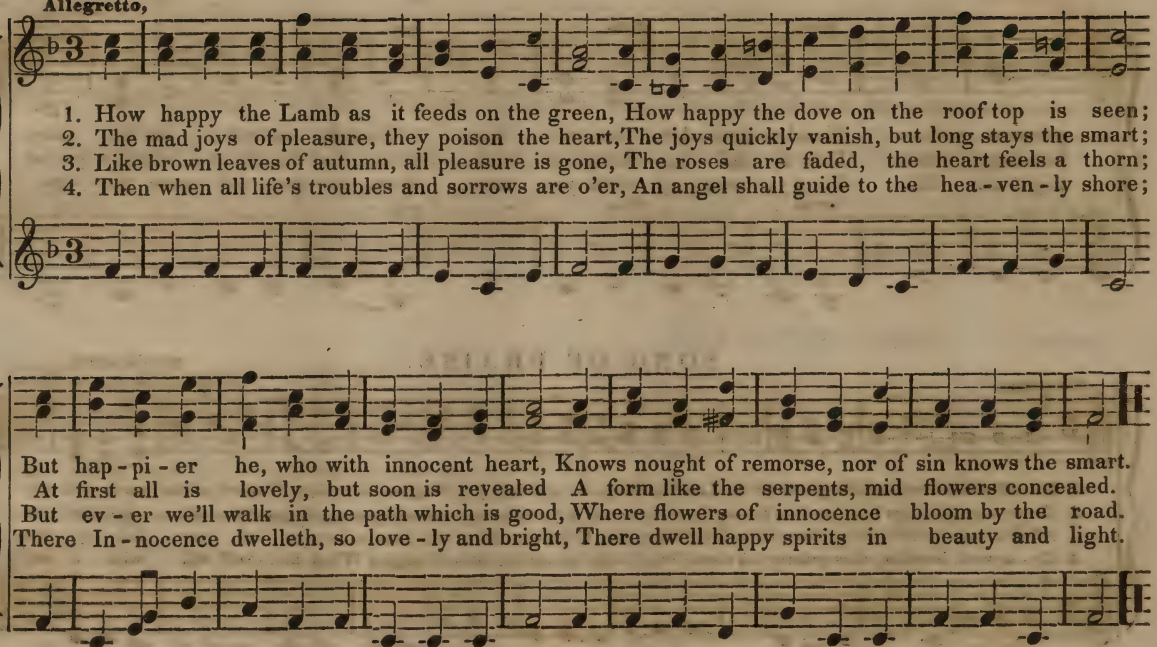
SONG OF PRAISE.

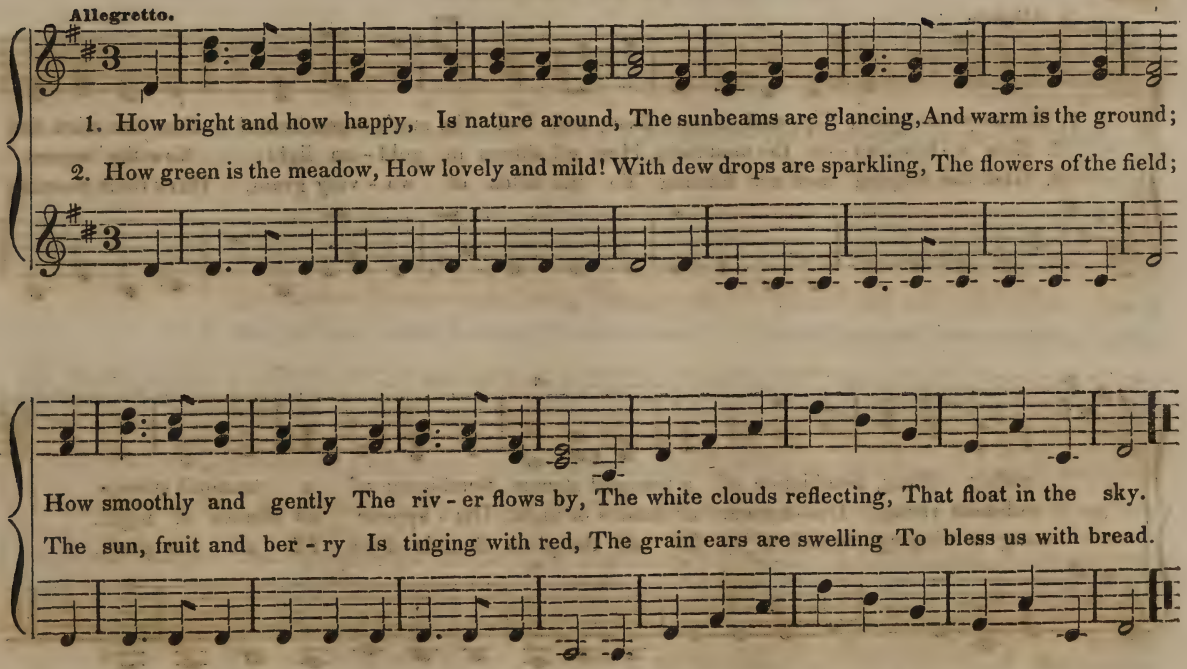
REICHARDT.

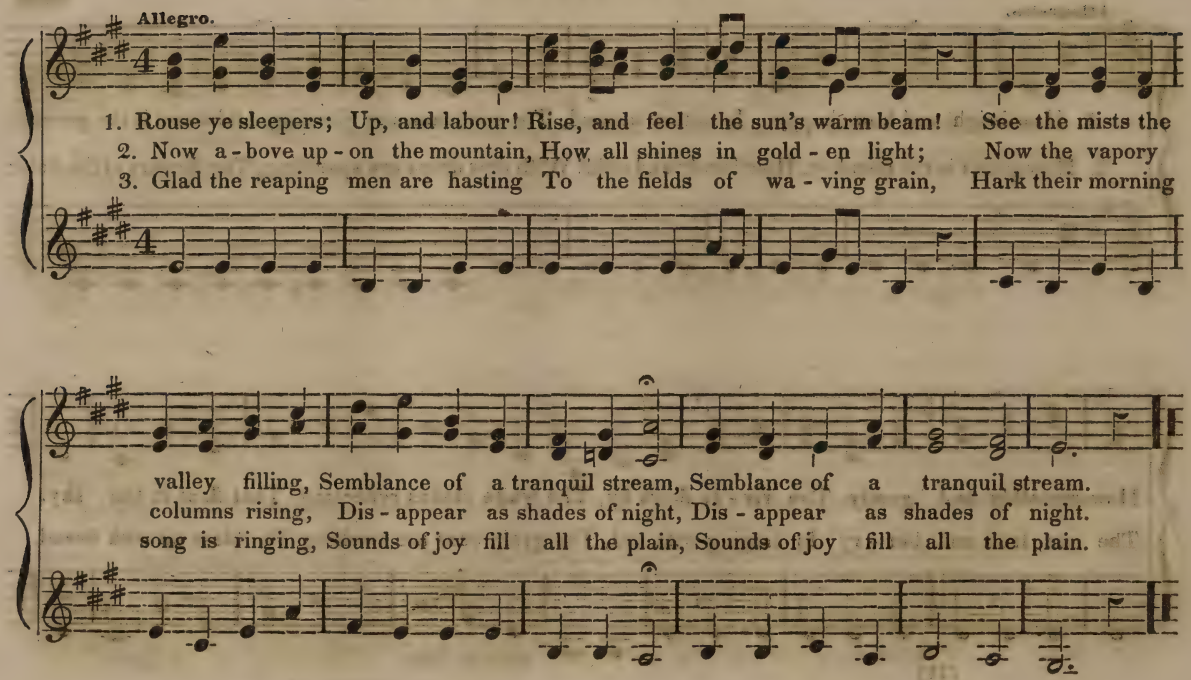
WORDS FROM THE GERMAN.

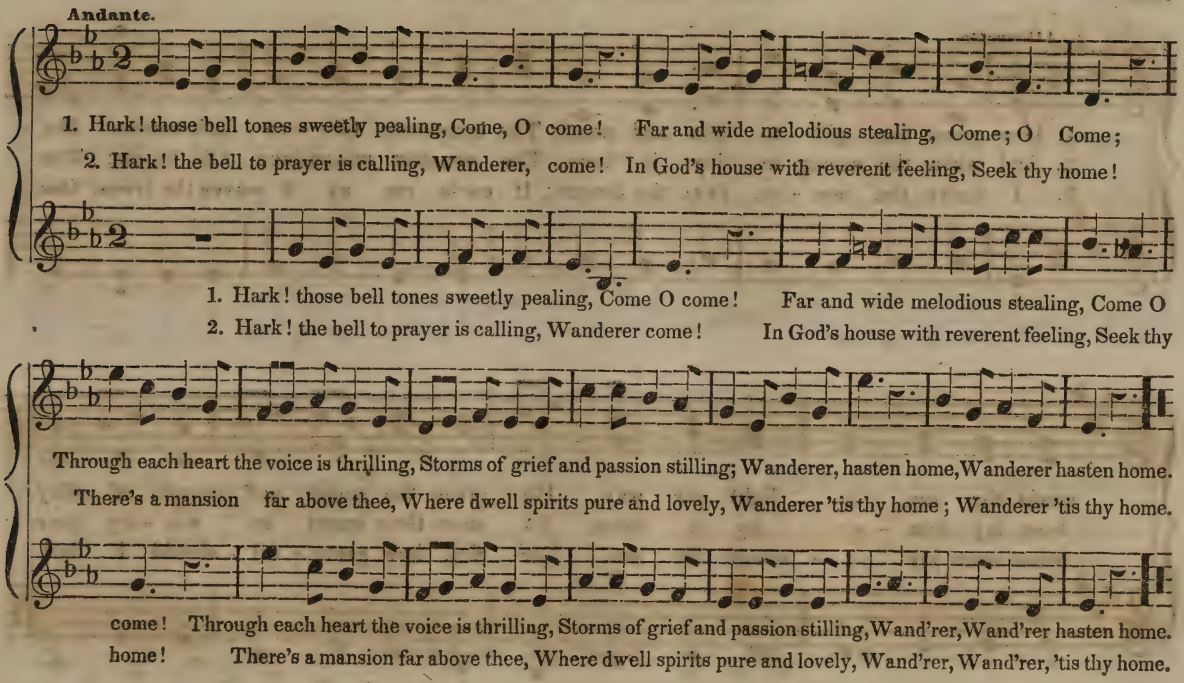

Maestoso.
1. Ho! all that live and breathe, praise ye the Lord! Awe-struck with holy joy, Sing we his praises, Monarch of the earth and sky.
2. Come ye and witness how gracious he is; Sweet love and pity, with truth and with mercy, Reign eter - nal o - ver us.
3. All that have hearts to love, love ye the Lord! Seraphim, Cherubim, Spirits and Angels, Love is all your hap - pi - ness.
4. Ev - er we'll love him, thus praising his name! Pitiful sees he our sad tears of longing Which him - self will wipe a - way.

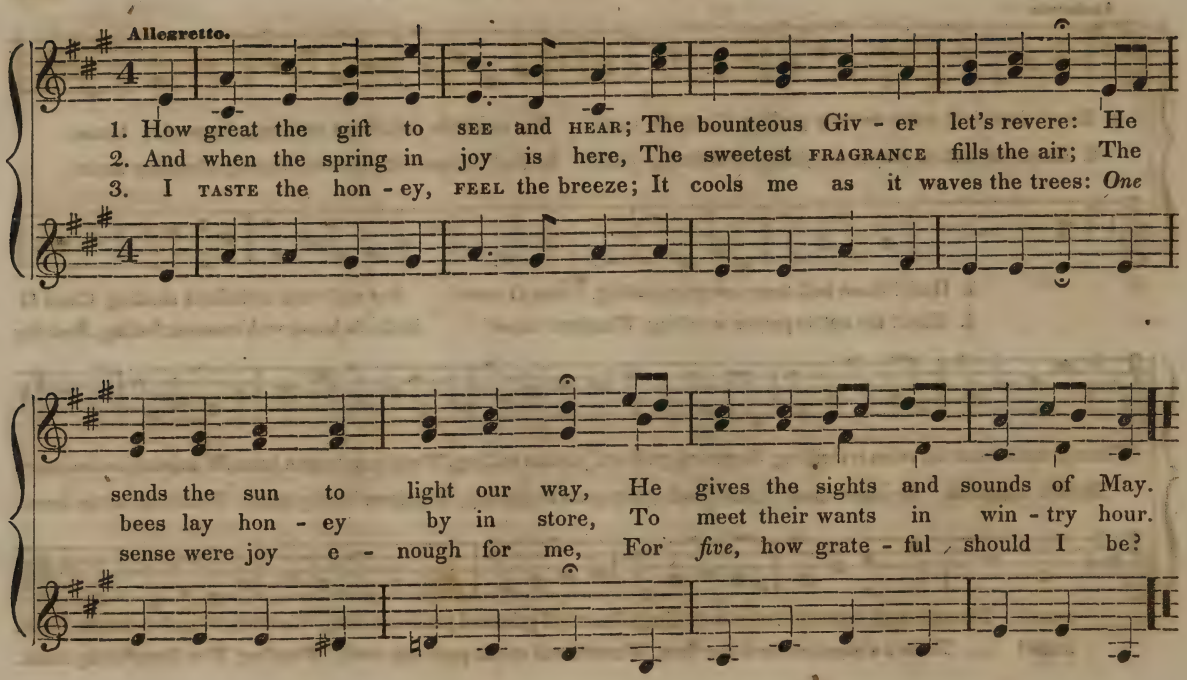
Allegretto,

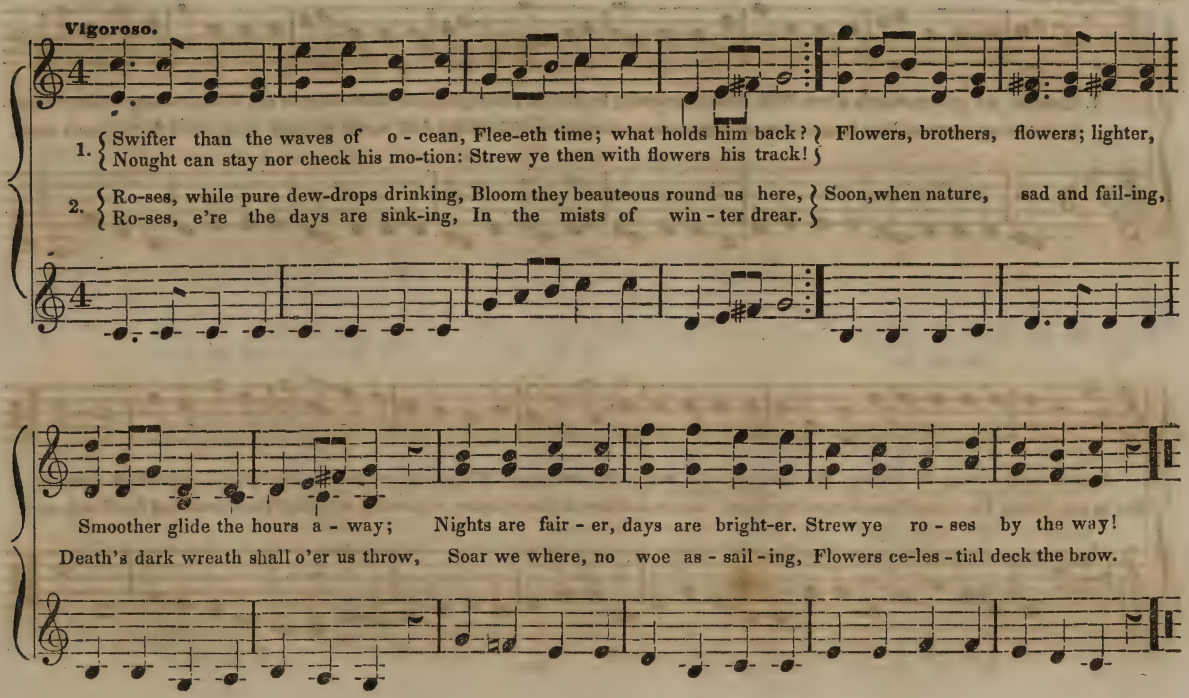

1. How happy the Lamb as it feeds on the green, How happy the dove on the roof top is seen;
2. The mad joys of pleasure, they poison the heart, The joys quickly vanish, but long stays the smart;
3. Like brown leaves of autumn, all pleasure is gone, The roses are faded, the heart feels a thorn;
4. Then when all life's troubles and sorrows are o'er, An angel shall guide to the hea-ven-ly shore;
But hap-pi-er he, who with innocent heart, Knows nought of remorse, nor of sin knows the smart.
At first all is lovely, but soon is revealed A form like the serpents, mid flowers concealed.
But ev-er we'll walk in the path which is good, Where flowers of innocence bloom by the road.
There In-nocence dwelleth, so love-ly and bright, There dwell happy spirits in beauty and light.


Allegretto.
1. How bright and how happy, Is nature around, The sunbeams are glancing, And warm is the ground;
2. How green is the meadow, How lovely and mild! With dew drops are sparkling, The flowers of the field;
How smoothly and gently The riv - er flows by, The white clouds reflecting, That float in the sky.
The sun, fruit and ber - ry Is tinging with red, The grain ears are swelling To bless us with bread.


Allegro.
1. Rouse ye sleepers; Up, and labour! Rise, and feel the sun's warm beam! See the mists the
2. Now a - bove up - on the mountain, How all shines in gold - en light; Now the vapory
3. Glad the reaping men are hasting To the fields of wa - ving grain, Hark their morning
valley filling, Semblance of a tranquil stream, Semblance of a tranquil stream.
columns rising, Dis - appear as shades of night, Dis - appear as shades of night.
song is ringing, Sounds of joy fill all the plain, Sounds of joy fill all the plain.


Andante.
1. Hark! those bell tones sweetly pealing, Come, O come! Far and wide melodious stealing, Come; O Come;
2. Hark! the bell to prayer is calling, Wanderer, come! In God's house with reverent feeling, Seek thy home!
1. Hark! those bell tones sweetly pealing, Come O come! Far and wide melodious stealing, Come O
2. Hark! the bell to prayer is calling, Wanderer come! In God's house with reverent feeling, Seek thy
Through each heart the voice is thrilling, Storms of grief and passion stilling; Wanderer, hasten home, Wanderer hasten home.
There's a mansion far above thee, Where dwell spirits pure and lovely, Wanderer 'tis thy home; Wanderer 'tis thy home.
come! Through each heart the voice is thrilling, Storms of grief and passion stilling, Wand'rer, Wand'rer hasten home.
home! There's a mansion far above thee, Where dwell spirits pure and lovely, Wand'rer, Wand'rer, 'tis thy home.

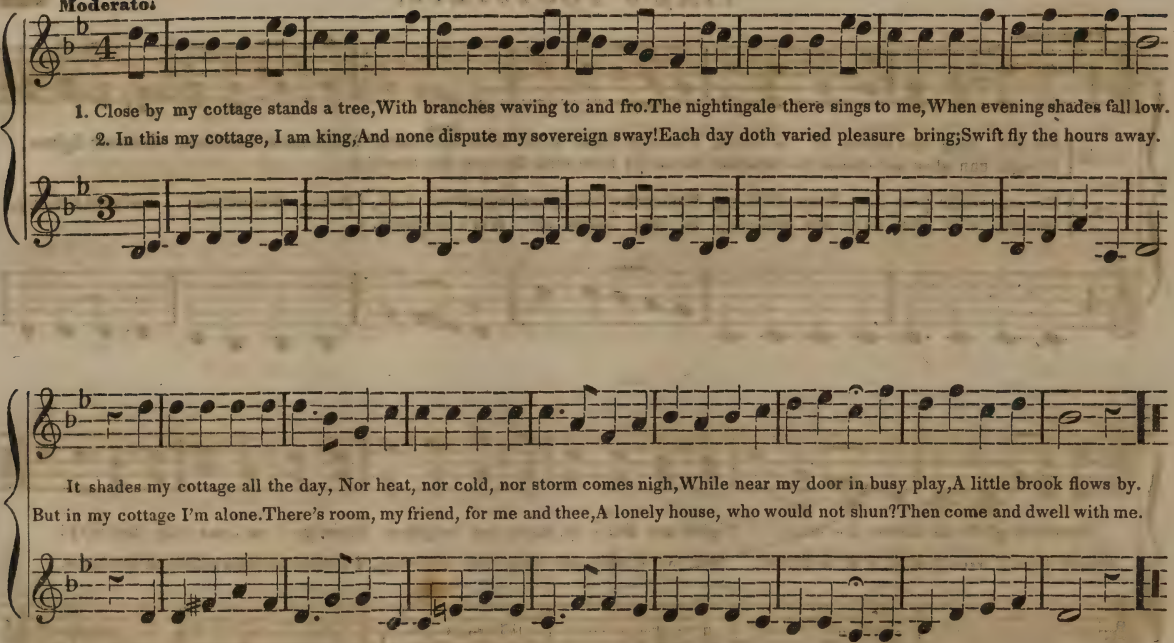

Allegretto.
1. How great the gift to SEE and HEAR; The bounteous Giv - er let's revere: He sends the sun to light our way, He gives the sights and sounds of May.
2. And when the spring in joy is here, The sweetest FRAGRANCE fills the air; The bees lay hon - ey by in store, To meet their wants in win - try hour.
3. I TASTE the hon - ey, FEEL the breeze; It cools me as it waves the trees: *One* sense were joy e - nough for me, For *five*, how grate - ful should I be?


Vigoroso.
1. Swifter than the waves of o - cean, Flee-eth time; what holds him back? Flowers, brothers, flowers; lighter,
Nought can stay nor check his mo-tion: Strew ye then with flowers his track!
2. Ro-ses, while pure dew-drops drinking, Bloom they beauteous round us here, Soon, when nature, sad and fail-ing,
Ro-ses, e're the days are sink-ing, In the mists of win - ter drear.
Smoother glide the hours a - way; Nights are fair - er, days are bright-er. Strew ye ro - ses by the way!
Death's dark wreath shall o'er us throw, Soar we where, no woe as - sail - ing, Flowers ce-les - tial deck the brow.

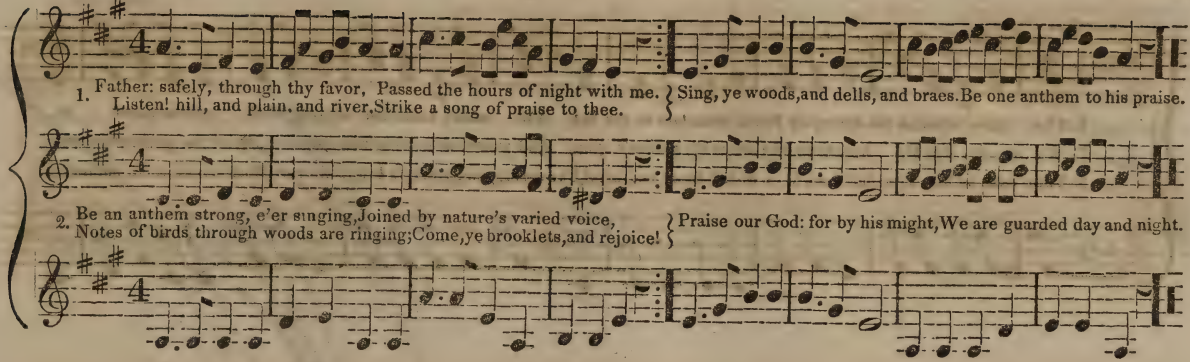
THE COTTAGE.

STERKEE.

Moderato.

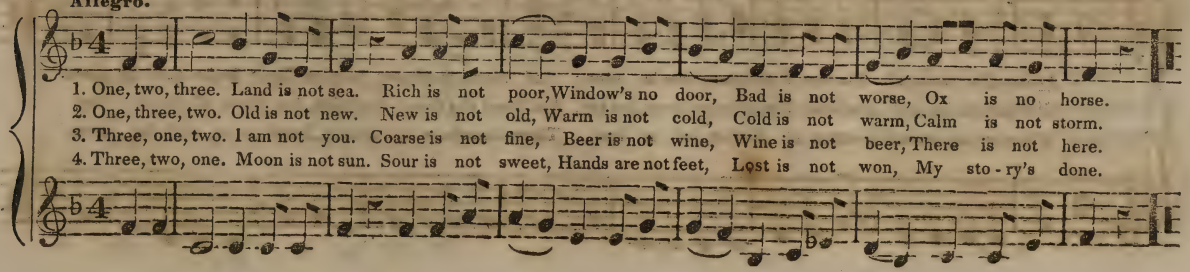

1. Close by my cottage stands a tree, With branches waving to and fro. The nightingale there sings to me, When evening shades fall low.
2. In this my cottage, I am king, And none dispute my sovereign sway! Each day doth varied pleasure bring; Swift fly the hours away.
It shades my cottage all the day, Nor heat, nor cold, nor storm comes nigh, While near my door in busy play, A little brook flows by.
But in my cottage I'm alone. There's room, my friend, for me and thee, A lonely house, who would not shun? Then come and dwell with me.

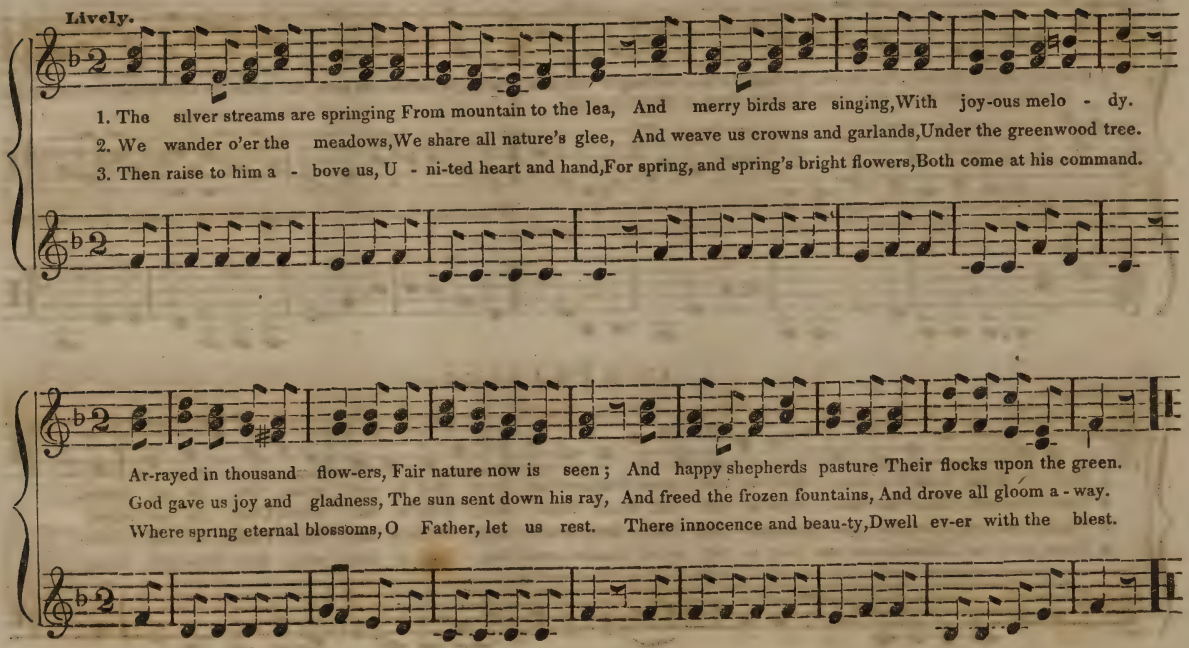
Andante.

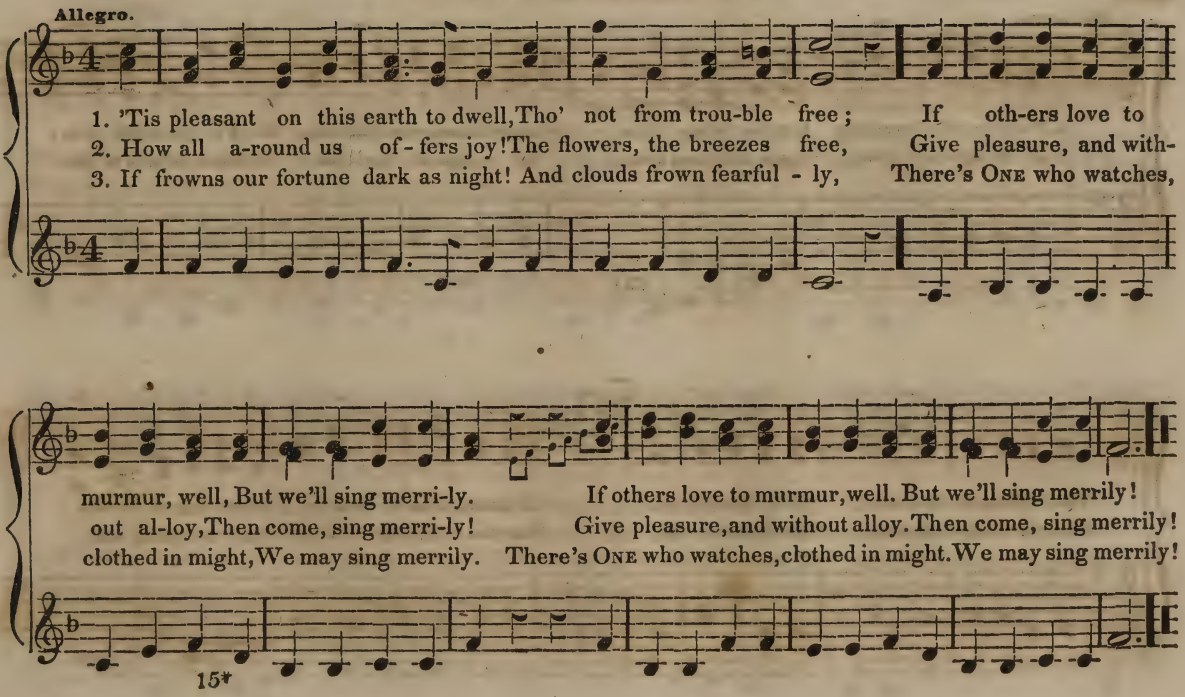

1. Father: safely, through thy favor, Passed the hours of night with me.
Listen! hill, and plain, and river, Strike a song of praise to thee.
Sing, ye woods, and dells, and braes. Be one anthem to his praise.
2. Be an anthem strong, e'er singing, Joined by nature's varied voice,
Notes of birds through woods are ringing; Come, ye brooklets, and rejoice!
Praise our God: for by his might, We are guarded day and night.

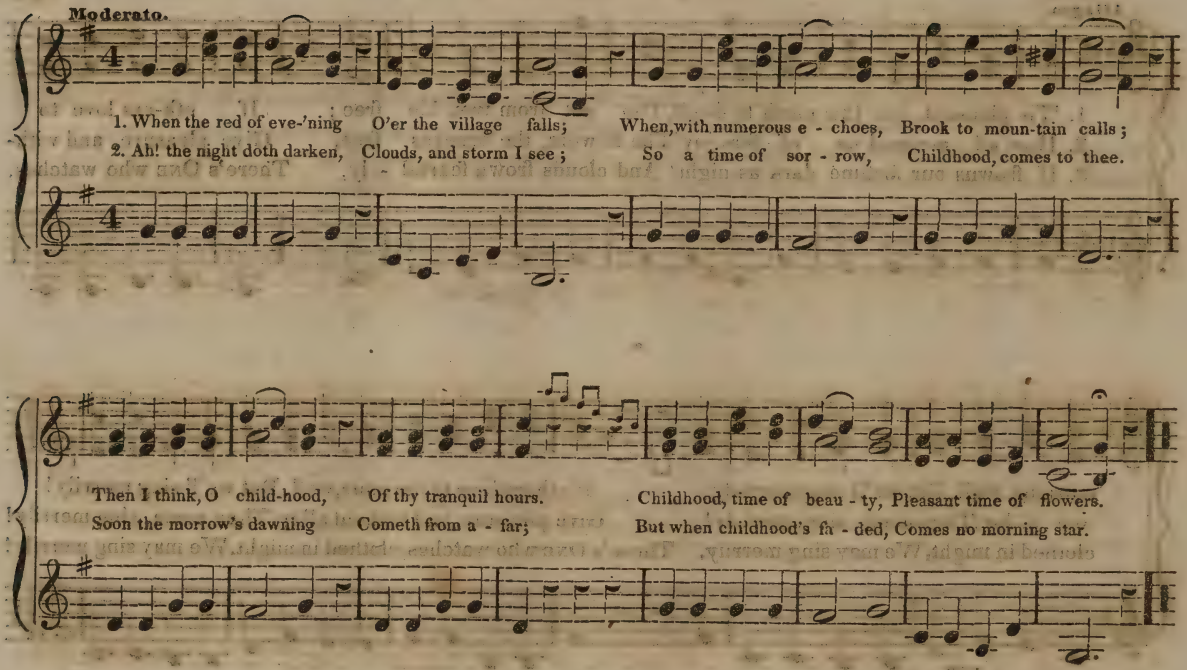
CONTRARIES.

Allegro.

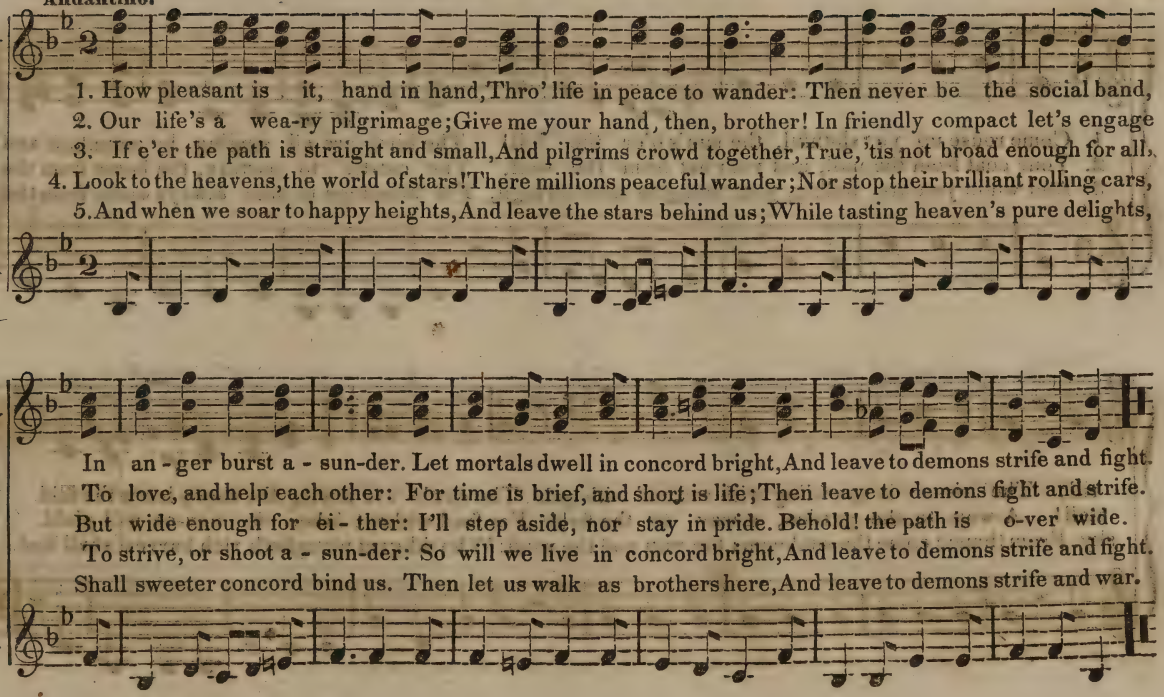

1. One, two, three. Land is not sea. Rich is not poor, Window's no door, Bad is not worse, Ox is no horse.
2. One, three, two. Old is not new. New is not old, Warm is not cold, Cold is not warm, Calm is not storm.
3. Three, one, two. I am not you. Coarse is not fine, Beer is not wine, Wine is not beer, There is not here.
4. Three, two, one. Moon is not sun. Sour is not sweet, Hands are not feet, Lost is not won, My sto - ry's done.

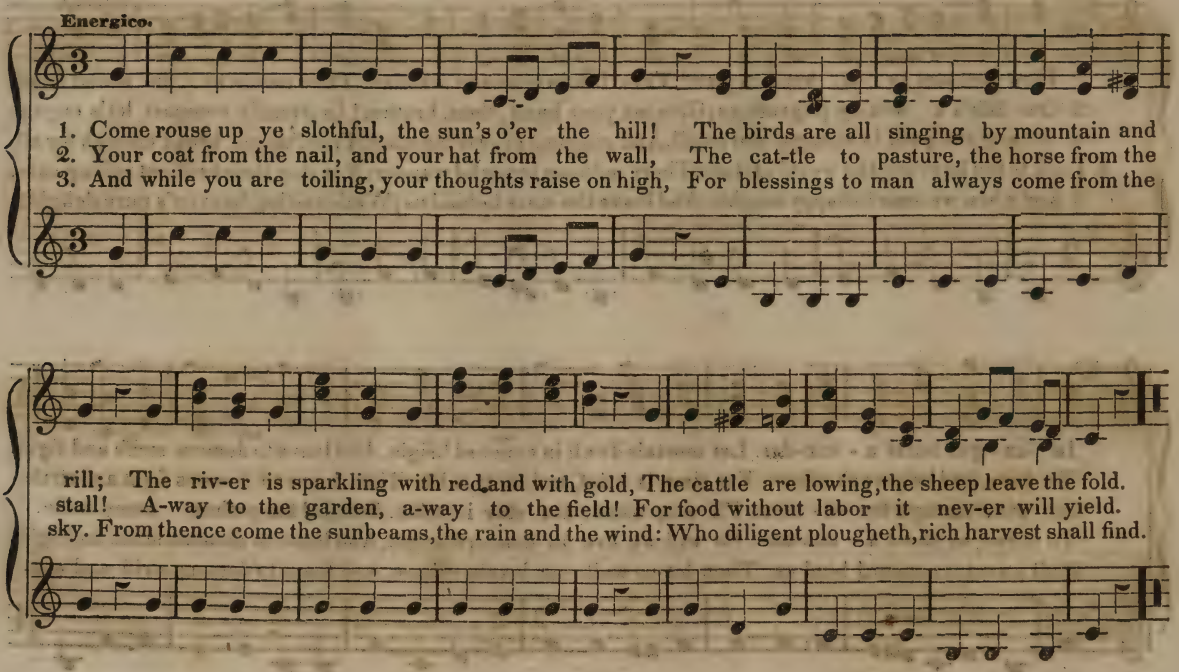

Lively.
1. The silver streams are springing From mountain to the lea, And merry birds are singing, With joy-ous melo - dy.
2. We wander o'er the meadows, We share all nature's glee, And weave us crowns and garlands, Under the greenwood tree.
3. Then raise to him a - bove us, U - ni-ted heart and hand, For spring, and spring's bright flowers, Both come at his command.
Ar-rayed in thousand flow-ers, Fair nature now is seen; And happy shepherds pasture Their flocks upon the green.
God gave us joy and gladness, The sun sent down his ray, And freed the frozen fountains, And drove all gloom a - way.
Where spring eternal blossoms, O Father, let us rest. There innocence and beau-ty, Dwell ev-er with the blest.

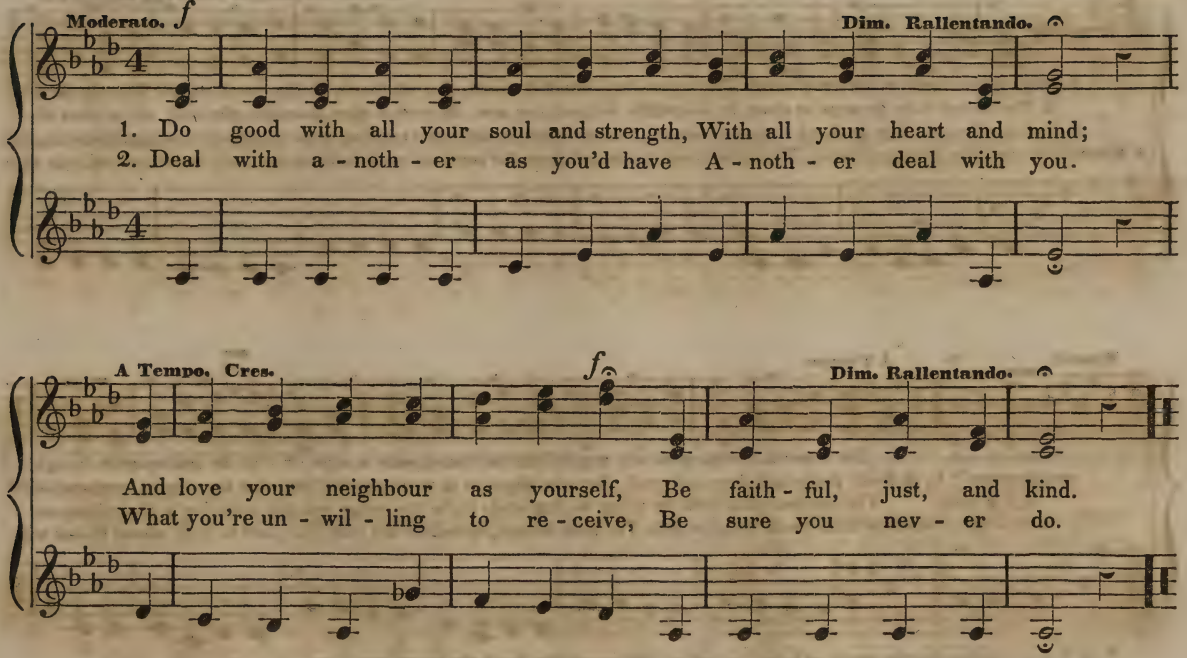

Allegro.
1. 'Tis pleasant on this earth to dwell, Tho' not from trou-ble free; If oth-ers love to murmur, well, But we'll sing merri-ly.
2. How all a-round us of-fers joy! The flowers, the breezes free, Give pleasure, and with-out al-loy, Then come, sing merri-ly!
3. If frowns our fortune dark as night! And clouds frown fearful-ly, There's One who watches, clothed in might, We may sing merrily.
If others love to murmur, well. But we'll sing merrily!
Give pleasure, and without alloy. Then come, sing merrily!
There's One who watches, clothed in might. We may sing merrily!


Moderato.
1. When the red of eve-'ning O'er the village falls; When, with numerous e - choes, Brook to moun-tain calls;
2. Ah! the night doth darken, Clouds, and storm I see; So a time of sor - row, Childhood, comes to thee.
Then I think, O child-hood, Of thy tranquil hours. Childhood, time of beau - ty, Pleasant time of flowers.
Soon the morrow's dawning Cometh from a - far; But when childhood's fa - ded, Comes no morning star.

Andantino.


1. How pleasant is it, hand in hand, Thro' life in peace to wander: Then never be the social band,
2. Our life's a wea-ry pilgrimage; Give me your hand, then, brother! In friendly compact let's engage
3. If e'er the path is straight and small, And pilgrims crowd together, True, 'tis not broad enough for all.
4. Look to the heavens, the world of stars! There millions peaceful wander; Nor stop their brilliant rolling cars,
5. And when we soar to happy heights, And leave the stars behind us; While tasting heaven's pure delights,
In an - ger burst a - sun-der. Let mortals dwell in concord bright, And leave to demons strife and fight.
To love, and help each other: For time is brief, and short is life; Then leave to demons fight and strife.
But wide enough for ei - ther: I'll step aside, nor stay in pride. Behold! the path is o-ver wide.
To strive, or shoot a - sun-der: So will we live in concord bright, And leave to demons strife and fight.
Shall sweeter concord bind us. Then let us walk as brothers here, And leave to demons strife and war.

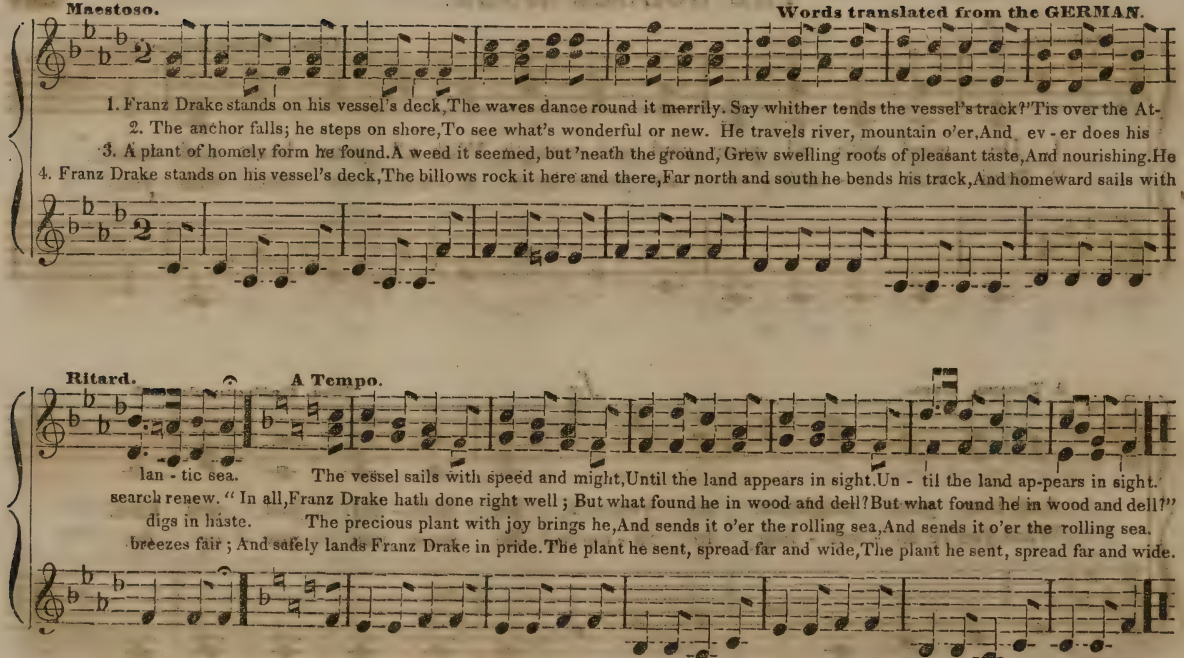

Energico.
1. Come rouse up ye slothful, the sun's o'er the hill! The birds are all singing by mountain and
2. Your coat from the nail, and your hat from the wall, The cat-tle to pasture, the horse from the
3. And while you are toiling, your thoughts raise on high, For blessings to man always come from the
rill; The riv-er is sparkling with red and with gold, The cattle are lowing, the sheep leave the fold.
stall! A-way to the garden, a-way to the field! For food without labor it nev-er will yield.
sky. From thence come the sunbeams, the rain and the wind: Who diligent plougheth, rich harvest shall find.


Moderato.
f
Dim. Rallentando.
1. Do good with all your soul and strength, With all your heart and mind;
2. Deal with a - noth - er as you'd have A - noth - er deal with you.
A Tempo. Cres.
f
Dim. Rallentando.
And love your neighbour as yourself, Be faith - ful, just, and kind.
What you're un - wil - ling to re - ceive, Be sure you nev - er do.

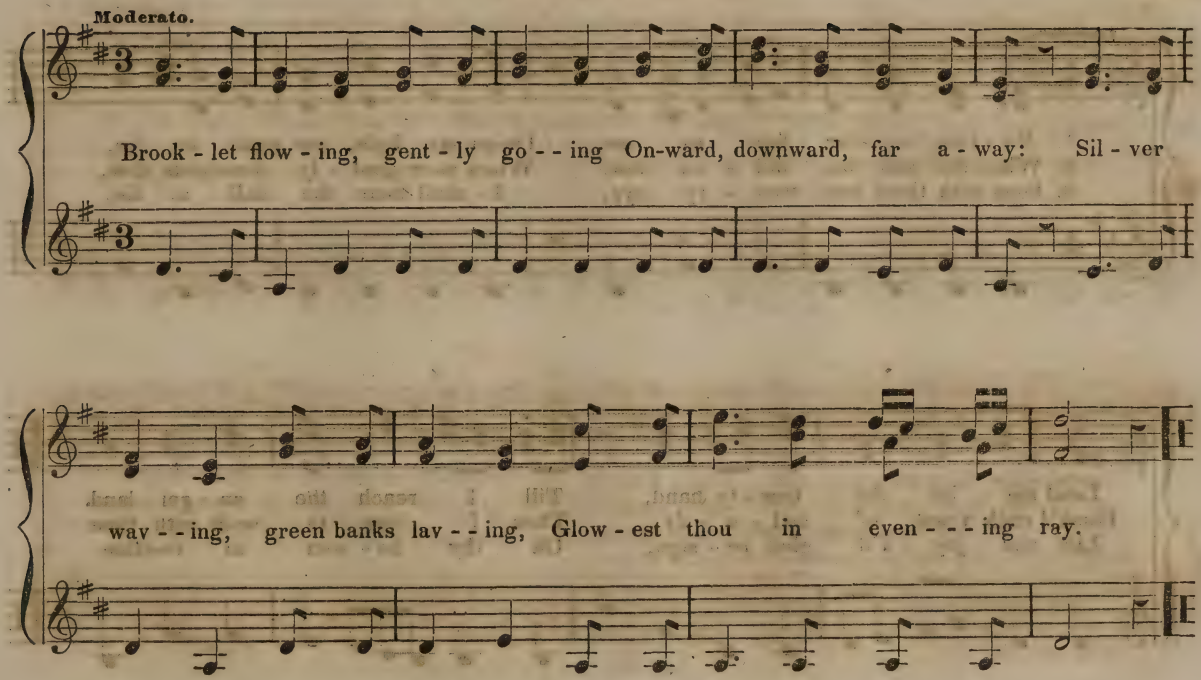
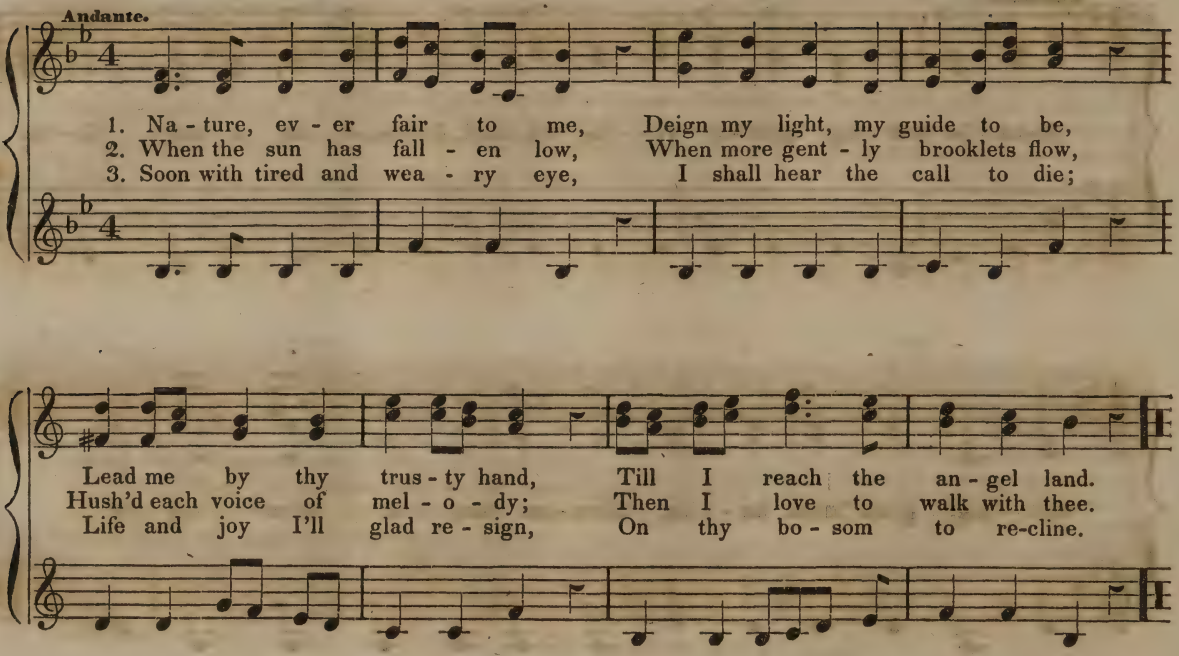
FRANZ DRAKE.*

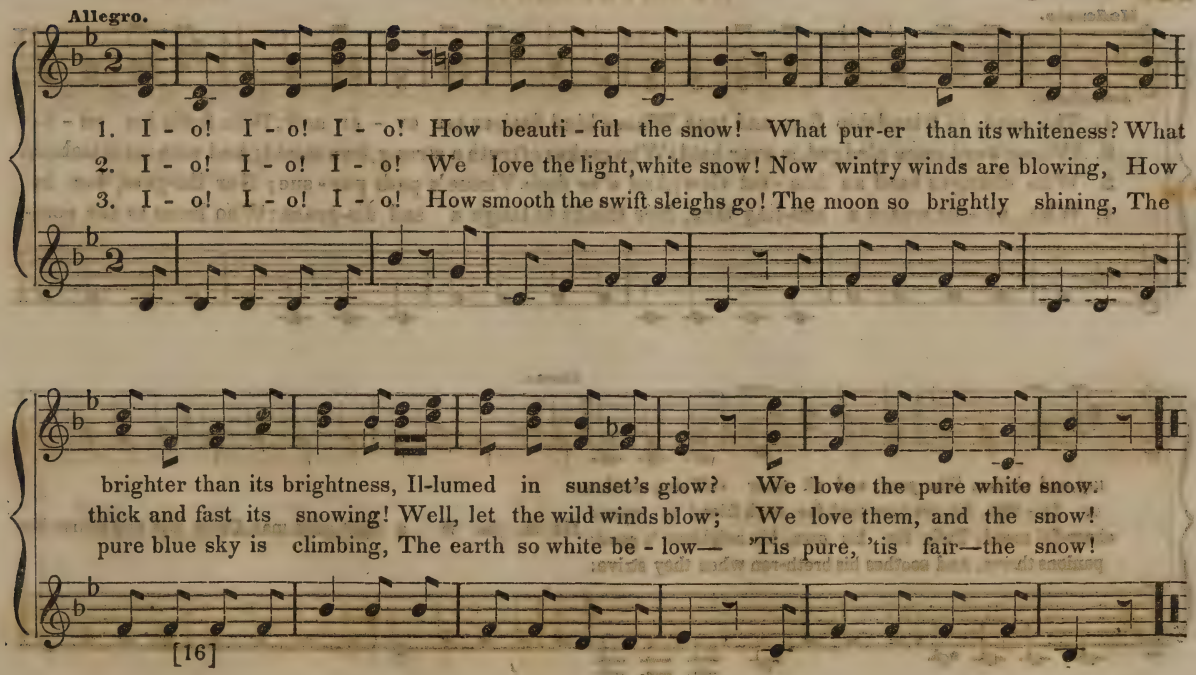
FINK.

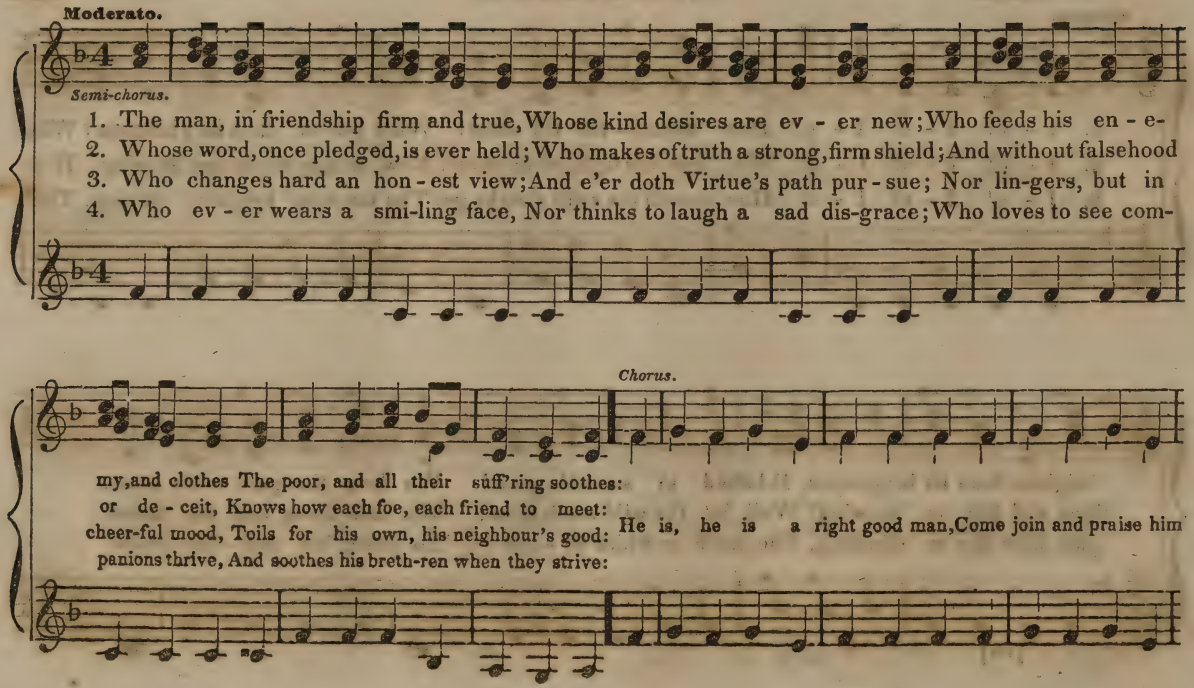
Words translated from the GERMAN.

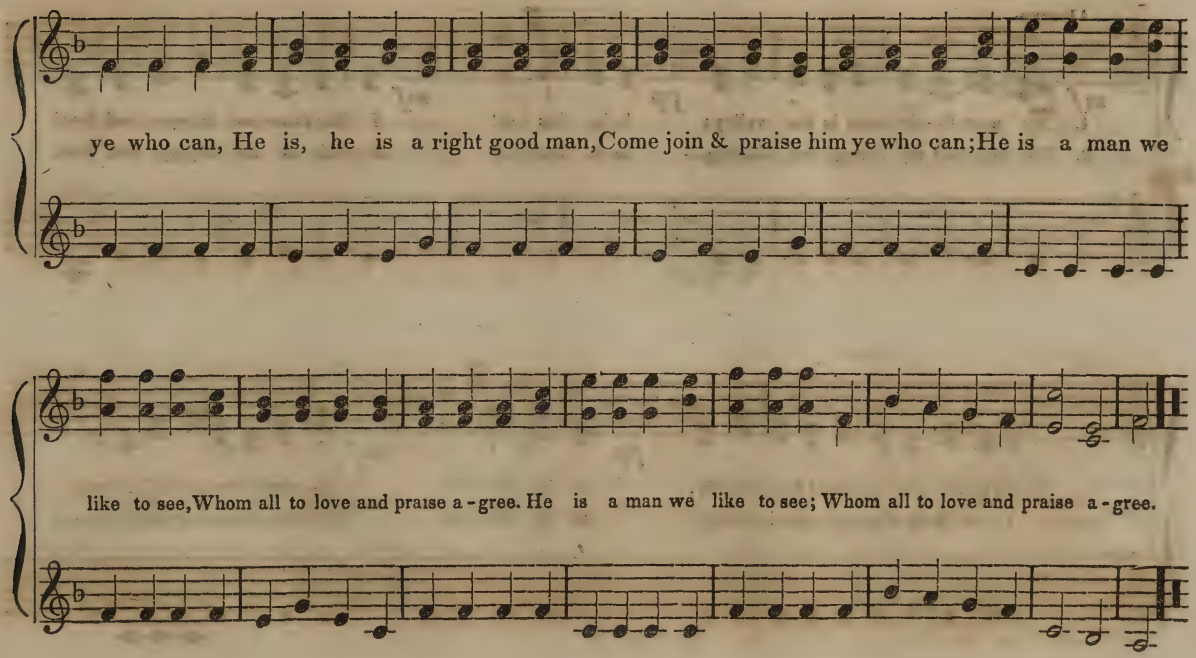

Maestoso.
1. Franz Drake stands on his vessel's deck, The waves dance round it merrily. Say whither tends the vessel's track?" 'Tis over the At-
2. The anchor falls; he steps on shore, To see what's wonderful or new. He travels river, mountain o'er, And ev - er does his
3. A plant of homely form he found. A weed it seemed, but 'neath the ground, Grew swelling roots of pleasant taste, And nourishing. He
4. Franz Drake stands on his vessel's deck, The billows rock it here and there, Far north and south he bends his track, And homeward sails with
Ritard.
A Tempo.
lan - tic sea. The vessel sails with speed and might, Until the land appears in sight. Un - til the land ap-pears in sight.
search renew. " In all, Franz Drake hath done right well; But what found he in wood and dell? But what found he in wood and dell?"
digs in haste. The precious plant with joy brings he, And sends it o'er the rolling sea, And sends it o'er the rolling sea.
breezes fair; And safely lands Franz Drake in pride. The plant he sent, spread far and wide, The plant he sent, spread far and wide.

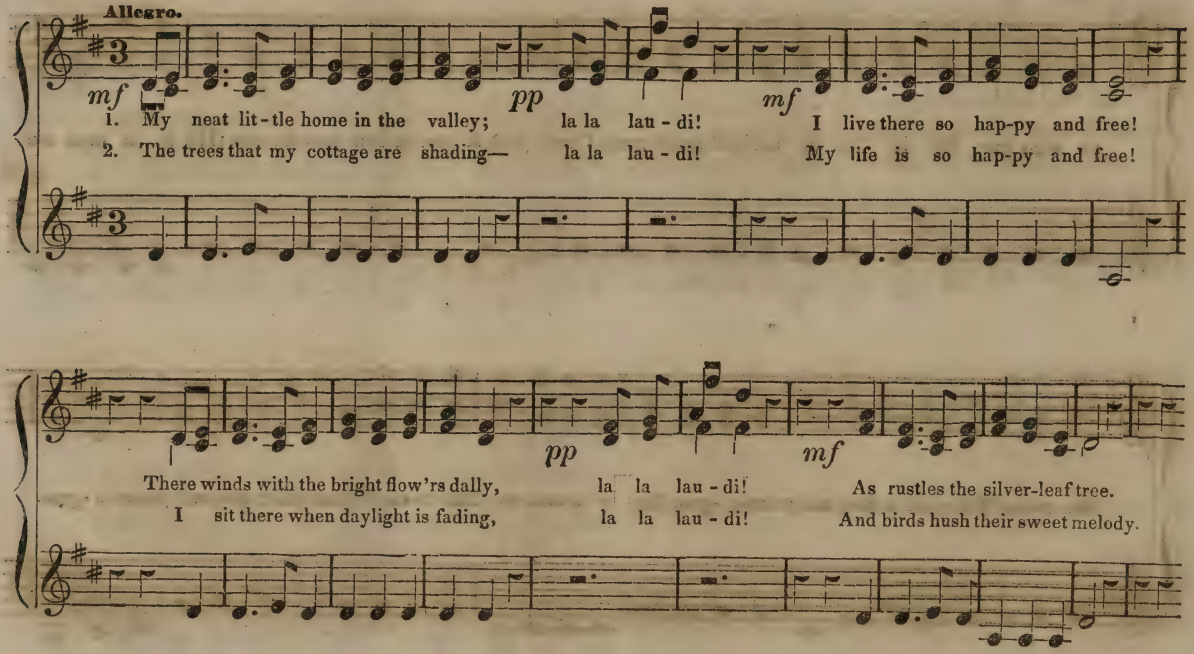
* Sir Francis Drake, has the credit, at least in Germany, of having introduced the potato into Europe.

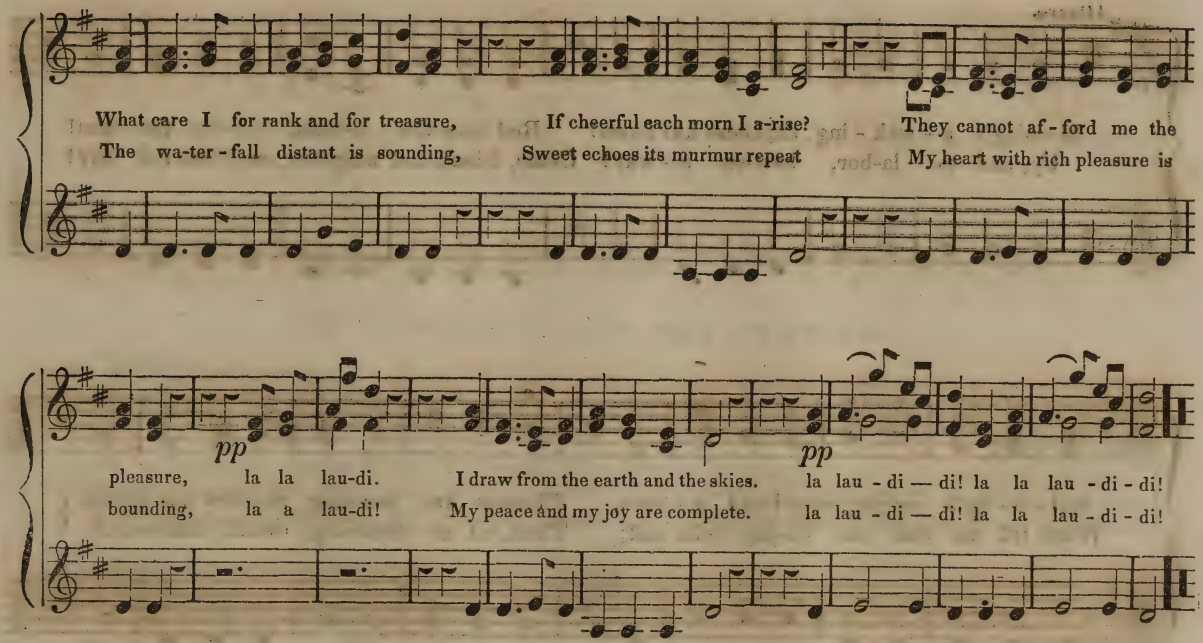

Moderato.
Brook - let flow - ing, gent - ly go - - ing On-ward, downward, far a - way: Sil - ver
way - - ing, green banks lav - - ing, Glow - est thou in even - - - ing ray.

Andante.
1. Na - ture, ev - er fair to me, Deign my light, my guide to be,
2. When the sun has fall - en low, When more gent - ly brooklets flow,
3. Soon with tired and wea - ry eye, I shall hear the call to die;
Lead me by thy trus - ty hand, Till I reach the an - gel land.
Hush'd each voice of mel - o - dy; Then I love to walk with thee.
Life and joy I'll glad re - sign, On thy bo - som to re-cline.

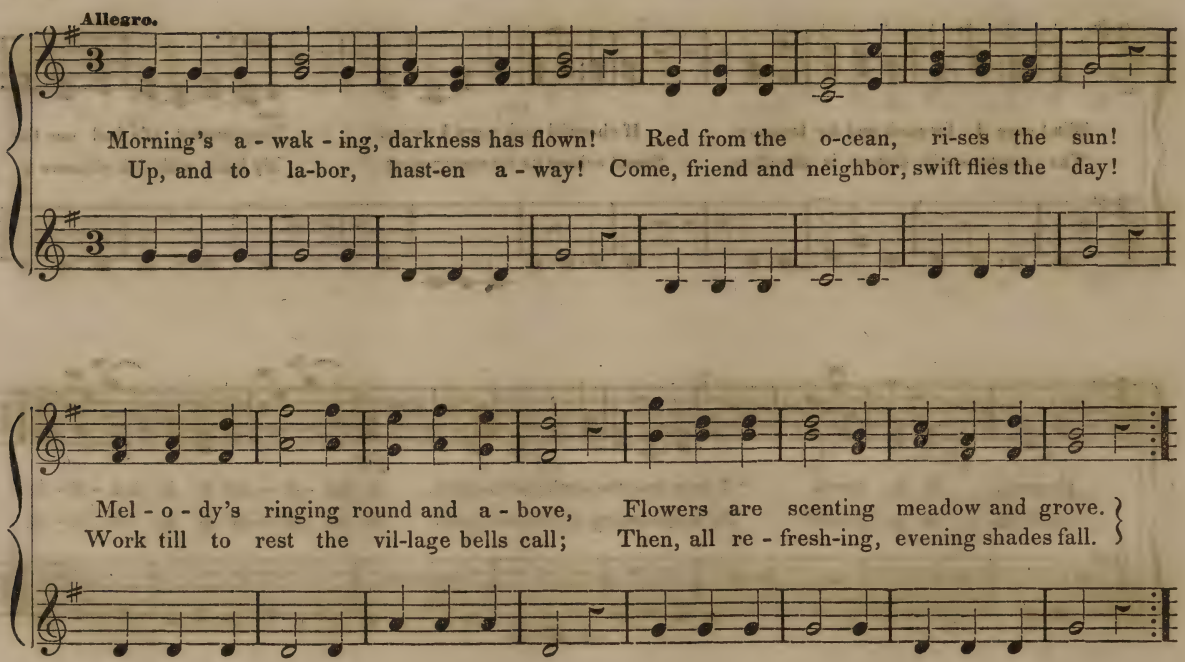

Allegro.
1. I - o! I - o! I - o! How beauti - ful the snow! What pur-er than its whiteness? What
2. I - o! I - o! I - o! We love the light, white snow! Now wintry winds are blowing, How
3. I - o! I - o! I - o! How smooth the swift sleighs go! The moon so brightly shining, The
brighter than its brightness, Il-lumed in sunset's glow? We love the pure white snow.
thick and fast its snowing! Well, let the wild winds blow; We love them, and the snow!
pure blue sky is climbing, The earth so white be - low— 'Tis pure, 'tis fair—the snow!

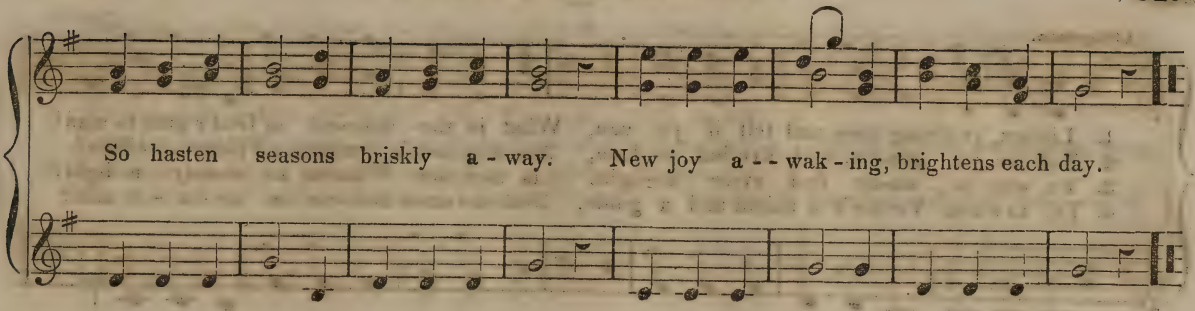

Moderato.
Semi-chorus.
1. The man, in friendship firm and true, Whose kind desires are ev - er new; Who feeds his en - e-
2. Whose word, once pledged, is ever held; Who makes of truth a strong, firm shield; And without falsehood
3. Who changes hard an hon - est view; And e'er doth Virtue's path pur - sue; Nor lin-gers, but in
4. Who ev - er wears a smi-ling face, Nor thinks to laugh a sad dis-grace; Who loves to see com-
Chorus.
my, and clothes The poor, and all their suff'ring soothes:
or de - ceit, Knows how each foe, each friend to meet:
cheer-ful mood, Toils for his own, his neighbour's good:
panions thrive, And soothes his breth-ren when they strive:
He is, he is a right good man, Come join and praise him


ye who can, He is, he is a right good man, Come join & praise him ye who can; He is a man we
like to see, Whom all to love and praise a-gree. He is a man we like to see; Whom all to love and praise a-gree.

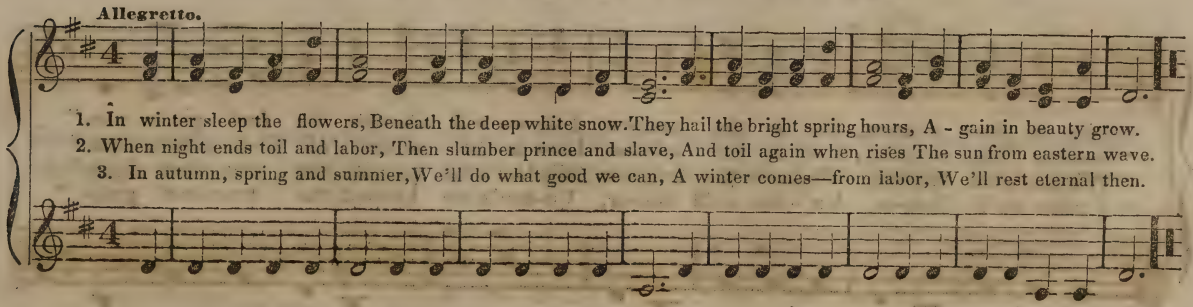

Allegro.
mf
pp
mf
1. My neat lit-tle home in the valley; la la lau - di! I live there so hap-py and free!
2. The trees that my cottage are shading— la la lau - di! My life is so hap-py and free!
pp
mf
There winds with the bright flow'rs dally, la la lau - di! As rustles the silver-leaf tree.
I sit there when daylight is fading, la la lau - di! And birds hush their sweet melody.

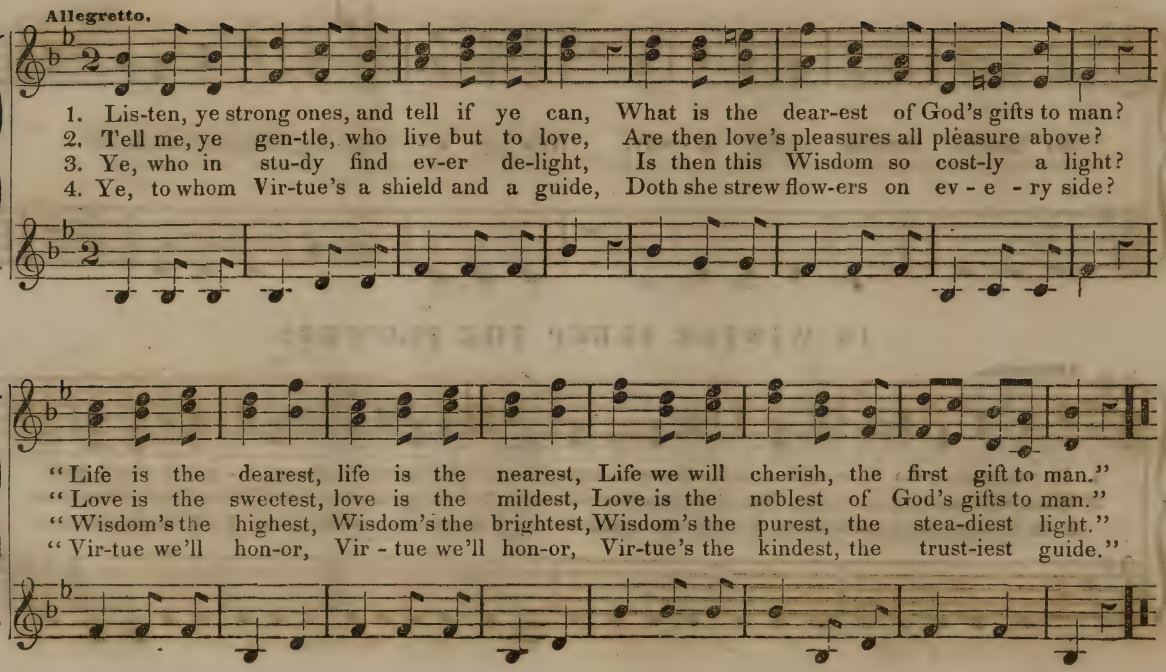

What care I for rank and for treasure, If cheerful each morn I a-rise? They cannot af-ford me the
The wa-ter-fall distant is sounding, Sweet echoes its murmur repeat My heart with rich pleasure is
pp
pleasure, la la lau-di. I draw from the earth and the skies. la lau-di — di! la la lau-di-di!
bounding, la a lau-di! My peace and my joy are complete. la lau-di — di! la la lau-di-di!
pp

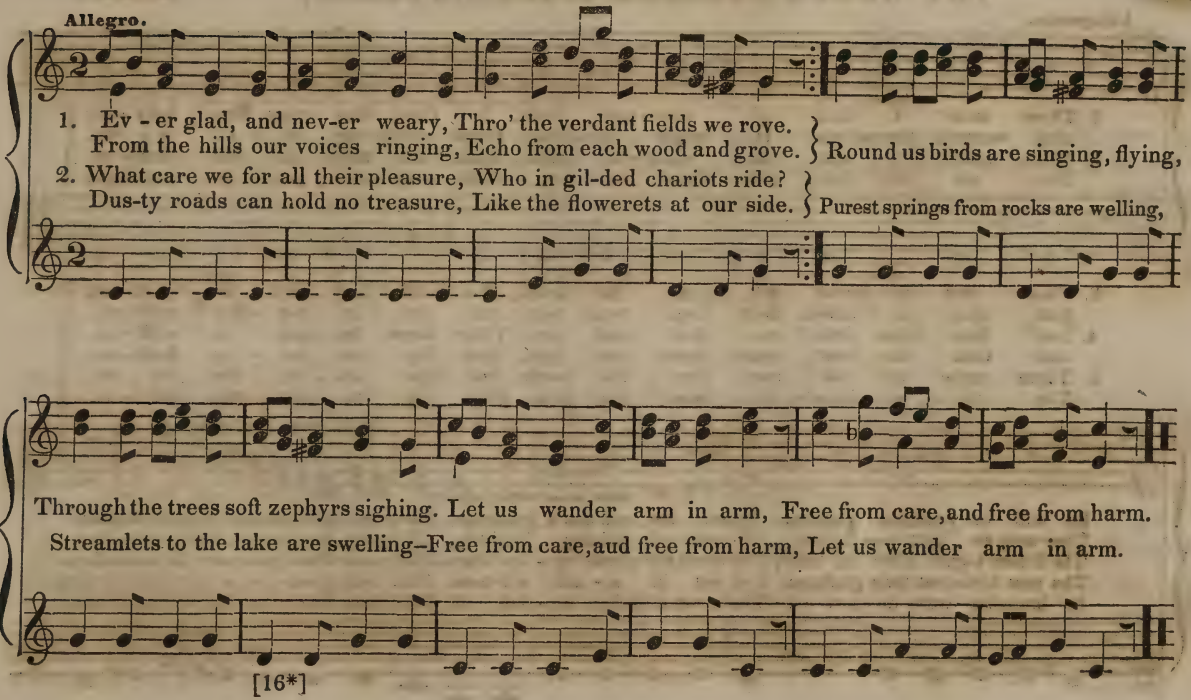

Allegro.
Morning's a - wak - ing, darkness has flown! Red from the o-cean, ri-ses the sun!
Up, and to la-bor, hast-en a - way! Come, friend and neighbor, swift flies the day!
Mel - o - dy's ringing round and a - bove, Flowers are scenting meadow and grove.
Work till to rest the vil-lage bells call; Then, all re - fresh-ing, evening shades fall.

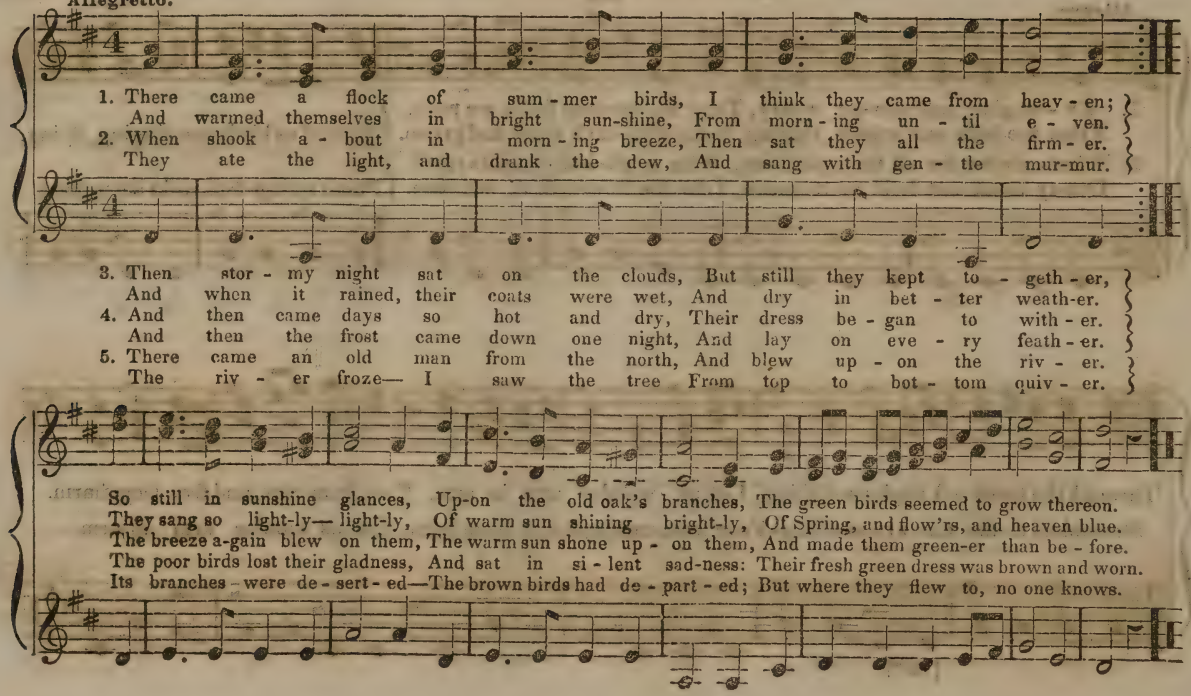


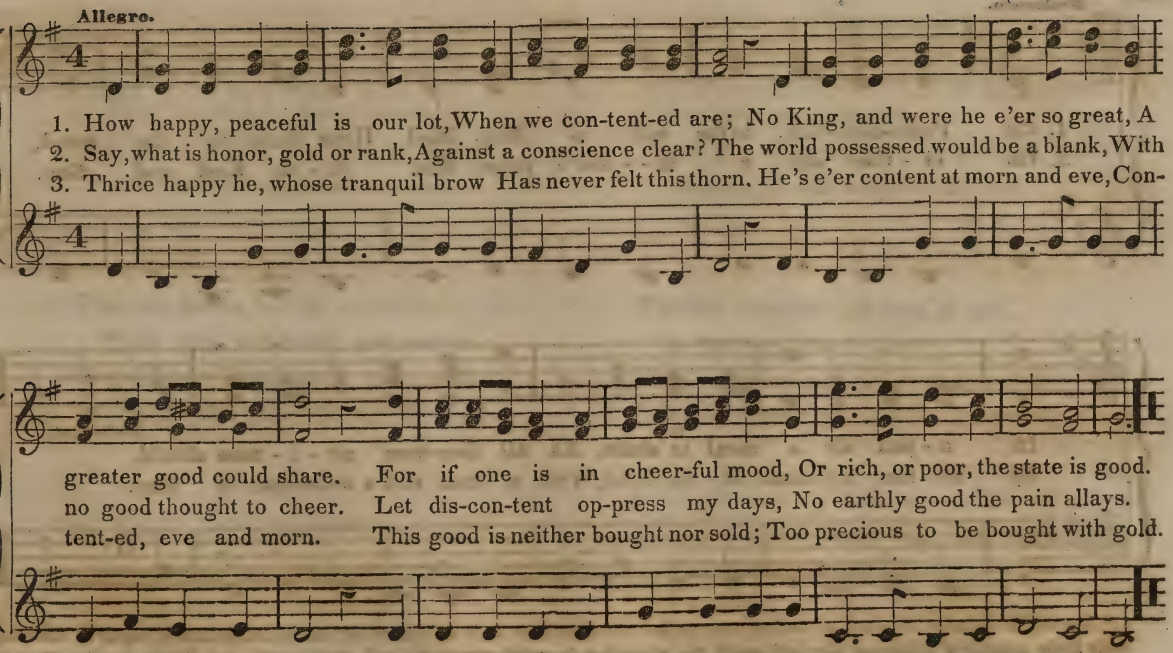
IN WINTER SLEEP THE FLOWERS.


Allegretto.
1. In winter sleep the flowers, Beneath the deep white snow. They hail the bright spring hours, A - gain in beauty grow.
2. When night ends toil and labor, Then slumber prince and slave, And toil again when rises The sun from eastern wave.
3. In autumn, spring and summer, We'll do what good we can, A winter comes—from labor, We'll rest eternal then.

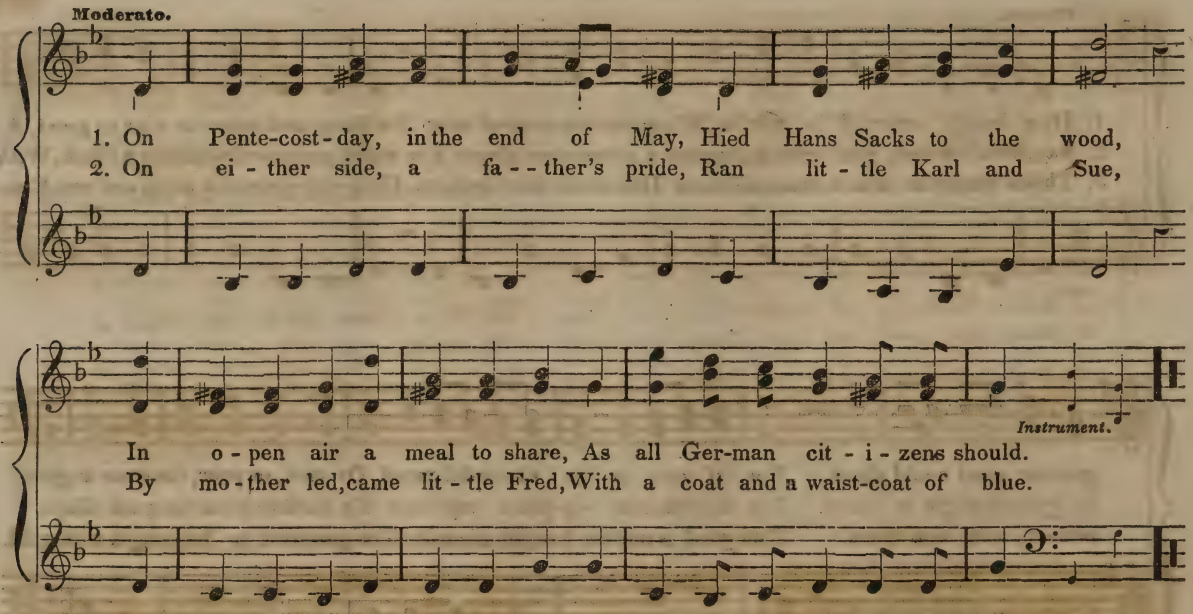

Allegretto.
1. Lis-ten, ye strong ones, and tell if ye can, What is the dear-est of God's gifts to man?
2. Tell me, ye gen-tle, who live but to love, Are then love's pleasures all pleasure above?
3. Ye, who in stu-dy find ev-er de-light, Is then this Wisdom so cost-ly a light?
4. Ye, to whom Vir-tue's a shield and a guide, Doth she strew flow-ers on ev - e - ry side?
"Life is the dearest, life is the nearest, Life we will cherish, the first gift to man."
"Love is the sweetest, love is the mildest, Love is the noblest of God's gifts to man."
"Wisdom's the highest, Wisdom's the brightest, Wisdom's the purest, the stea-diest light."
"Vir-tue we'll hon-or, Vir - tue we'll hon-or, Vir-tue's the kindest, the trust-iest guide."


Allegro.
1. Ev - er glad, and nev-er weary, Thro' the verdant fields we rove.
From the hills our voices ringing, Echo from each wood and grove.
Round us birds are singing, flying,
2. What care we for all their pleasure, Who in gil-ded chariots ride?
Dus-ty roads can hold no treasure, Like the flowerets at our side.
Purest springs from rocks are welling,
Through the trees soft zephyrs sighing. Let us wander arm in arm, Free from care, and free from harm.
Streamlets to the lake are swelling–Free from care, aud free from harm, Let us wander arm in arm.
[16*]


Allegretto.
1. There came a flock of sum - mer birds, I think they came from heav - en;
And warmed themselves in bright sun-shine, From morn - ing un - til e - ven.
2. When shook a - bout in morn - ing breeze, Then sat they all the firm - er.
They ate the light, and drank the dew, And sang with gen - tle mur-mur.
3. Then stor - my night sat on the clouds, But still they kept to - geth - er,
And when it rained, their coats were wet, And dry in bet - ter weath-er.
4. And then came days so hot and dry, Their dress be - gan to with - er.
And then the frost came down one night, And lay on eve - ry feath - er.
5. There came an old man from the north, And blew up - on the riv - er.
The riv - er froze— I saw the tree From top to bot - tom quiv - er.
So still in sunshine glances, Up-on the old oak's branches, The green birds seemed to grow thereon.
They sang so light-ly— light-ly, Of warm sun shining bright-ly, Of Spring, and flow'rs, and heaven blue.
The breeze a-gain blew on them, The warm sun shone up - on them, And made them green-er than be - fore.
The poor birds lost their gladness, And sat in si - lent sad-ness: Their fresh green dress was brown and worn.
Its branches were de - sert - ed—The brown birds had de - part - ed; But where they flew to, no one knows.


Allegro.
1. How happy, peaceful is our lot, When we con-tent-ed are; No King, and were he e'er so great, A
2. Say, what is honor, gold or rank, Against a conscience clear? The world possessed would be a blank, With
3. Thrice happy he, whose tranquil brow Has never felt this thorn. He's e'er content at morn and eve, Con-
greater good could share. For if one is in cheer-ful mood, Or rich, or poor, the state is good.
no good thought to cheer. Let dis-con-tent op-press my days, No earthly good the pain allays.
tent-ed, eve and morn. This good is neither bought nor sold; Too precious to be bought with gold.

HANS SACKS' PIC-NIC.*


Moderato.
1. On Pente-cost-day, in the end of May, Hied Hans Sacks to the wood,
2. On ei - ther side, a fa - - ther's pride, Ran lit - tle Karl and Sue,
Instrument.
In o - pen air a meal to share, As all Ger-man cit - i - zens should.
By mo - ther led, came lit - tle Fred, With a coat and a waist-coat of blue.

* In a city in Germany, in which the author once resided for a short time, it is the custom for all the inhabitants to repair to the woods early in the morning of Pentecost day, and spend the whole day in social intercourse and amusements, each family carrying their own provisions.

3

The wind was cold, but Hans was bold,
They reached the forest grand.
But wet with dew, the branches threw
Cold water on head and on hand.

4

The wife before had put in store,
Fresh milk, and bread, and cheese.
Soon Hans with toil made coffee boil—
The children played under the trees.

5

By mossy rock their seats they took,
And spread their store with care;
An insect crew took station too,
Nor waited their turn for a share.

6

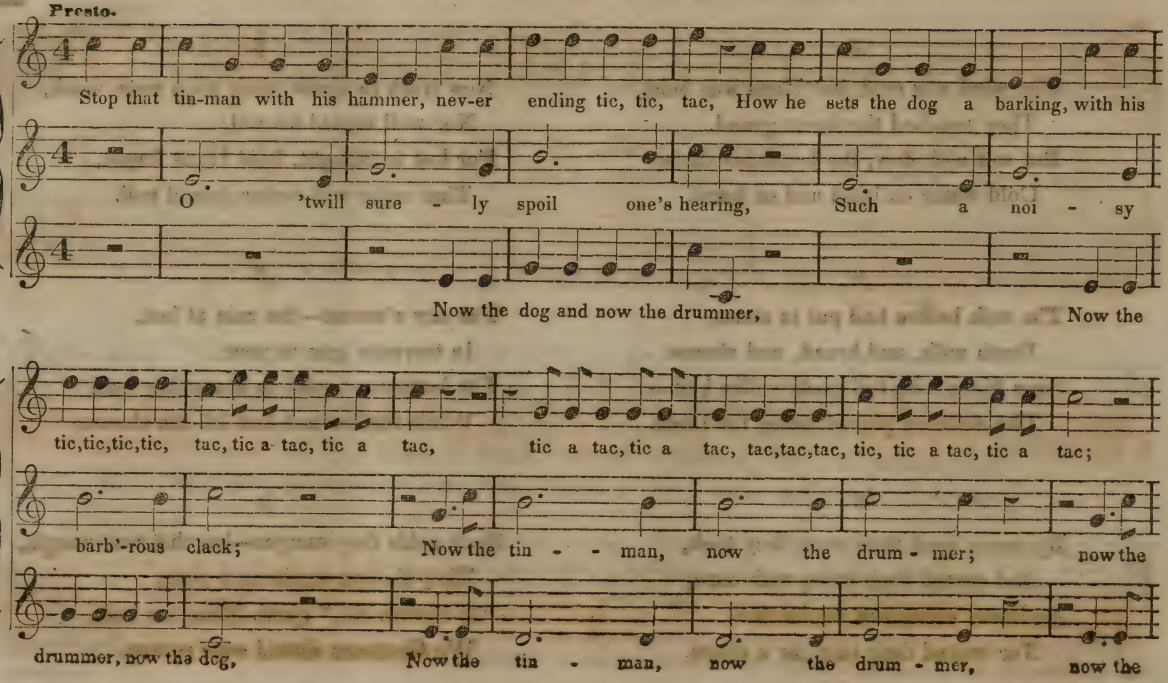
Now truth to speak, their cups were weak,
Nor well repaid his toil,
For lost in thought, bold Hans forgot,
That *coffee* with water should boil.

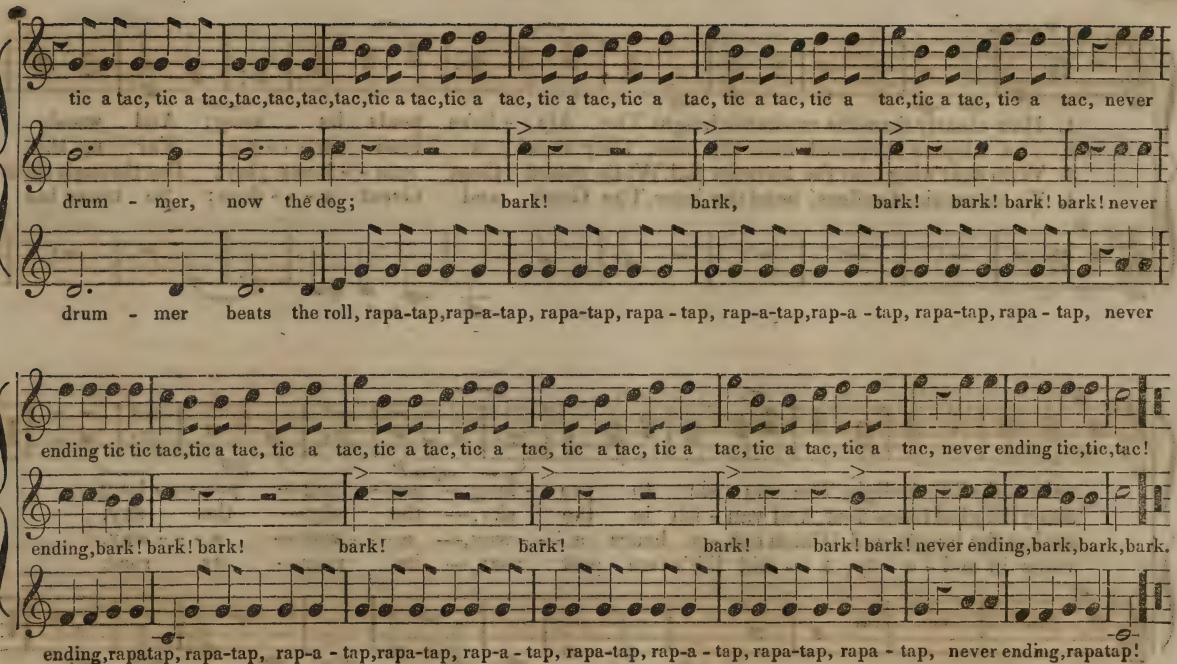
7

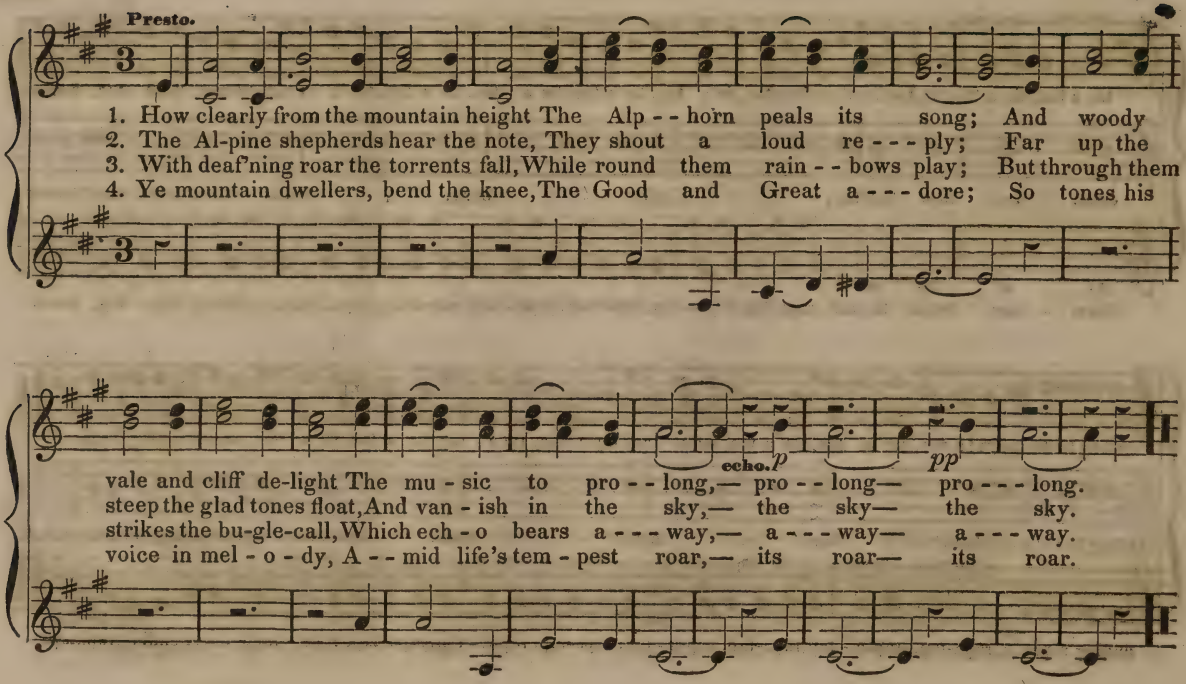
The sky o'ercast—the rain at last,
In torrents 'gan to pour.
The homeward road in haste they trod,
While thicker and fast fell the shower.

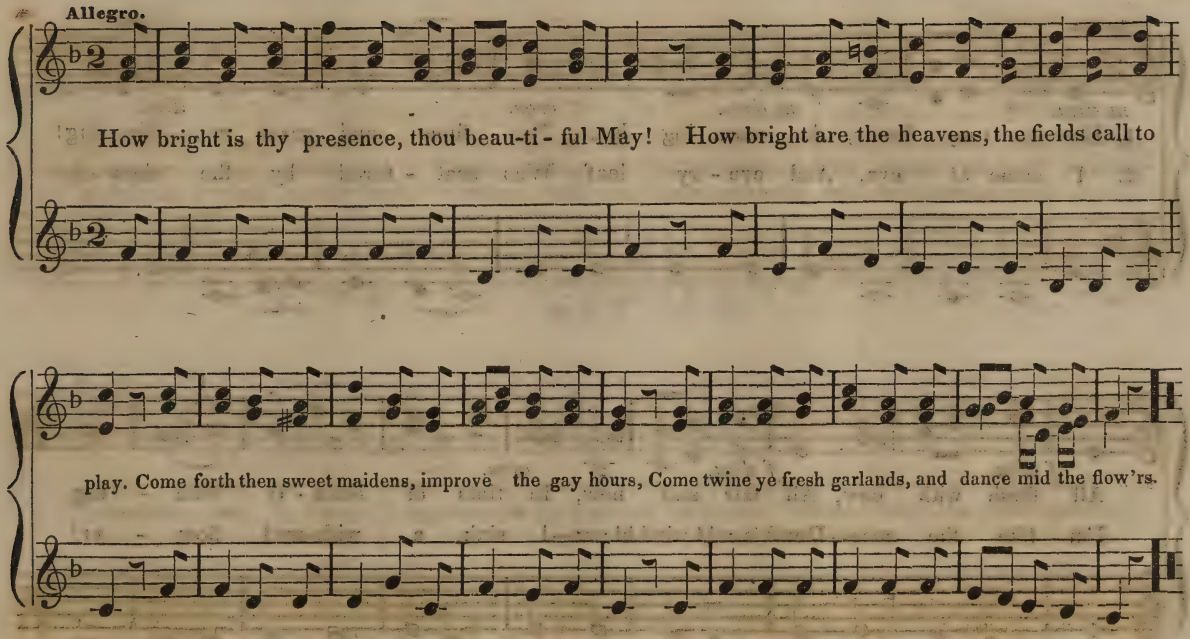
8

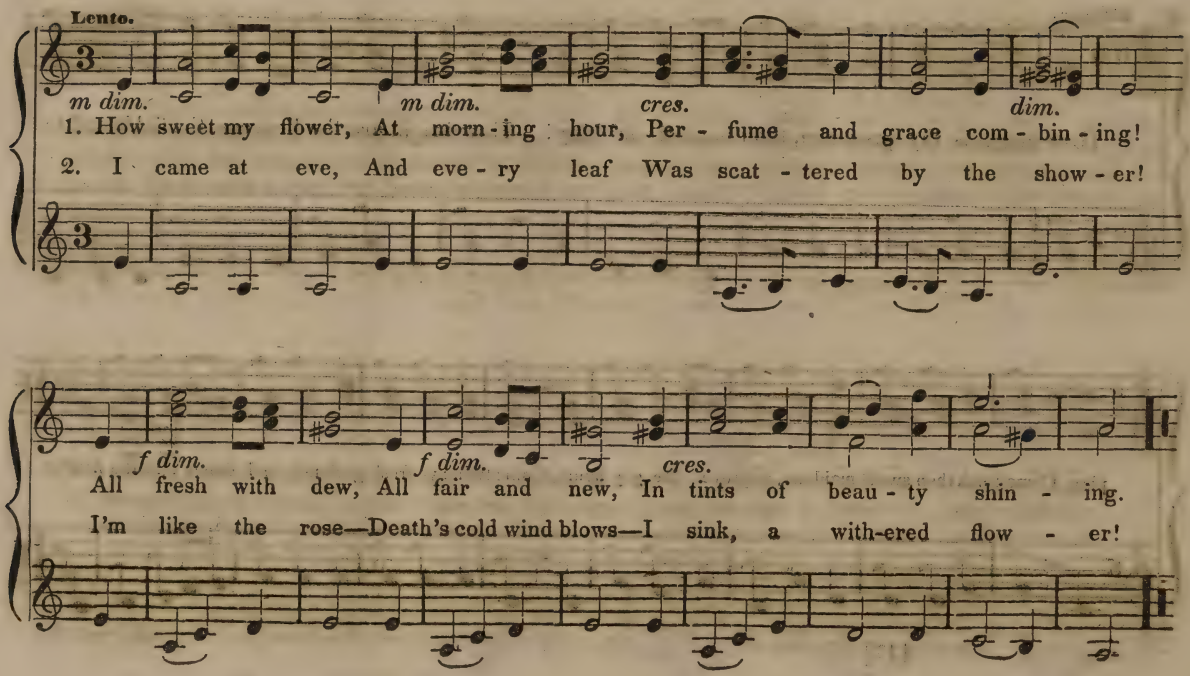
Such colds they caught—but that was nought,
They'll come again next year,
"A custom old," quoth Hans the bold,
We Germans should ever revere.

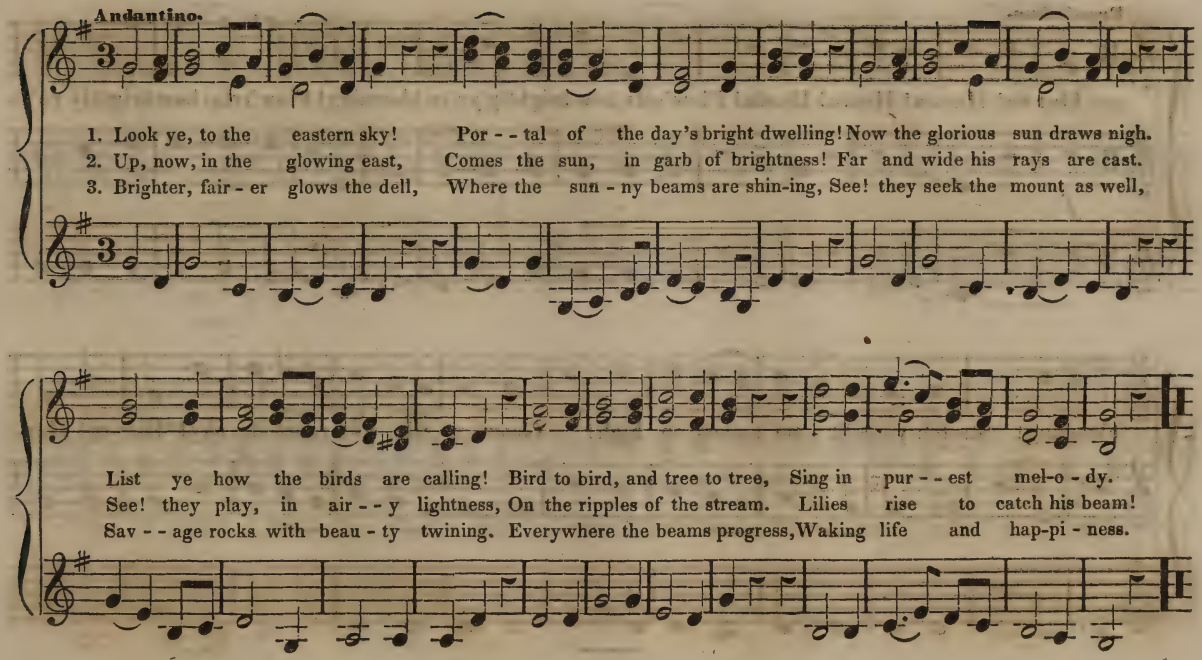

Presto.
Stop that tin-man with his hammer, nev-er ending tic, tic, tac, How he sets the dog a barking, with his
O 'twill sure - ly spoil one's hearing, Such a noi - sy
Now the dog and now the drummer, Now the
tic,tic,tic,tic, tac, tic a tac, tic a tac, tic a tac, tac,tac,tac, tic, tic a tac, tic a tac;
barb'-rous clack; Now the tin - - man, now the drum - mer; now the
drummer, now the dog, Now the tin - man, now the drum - mer, now the

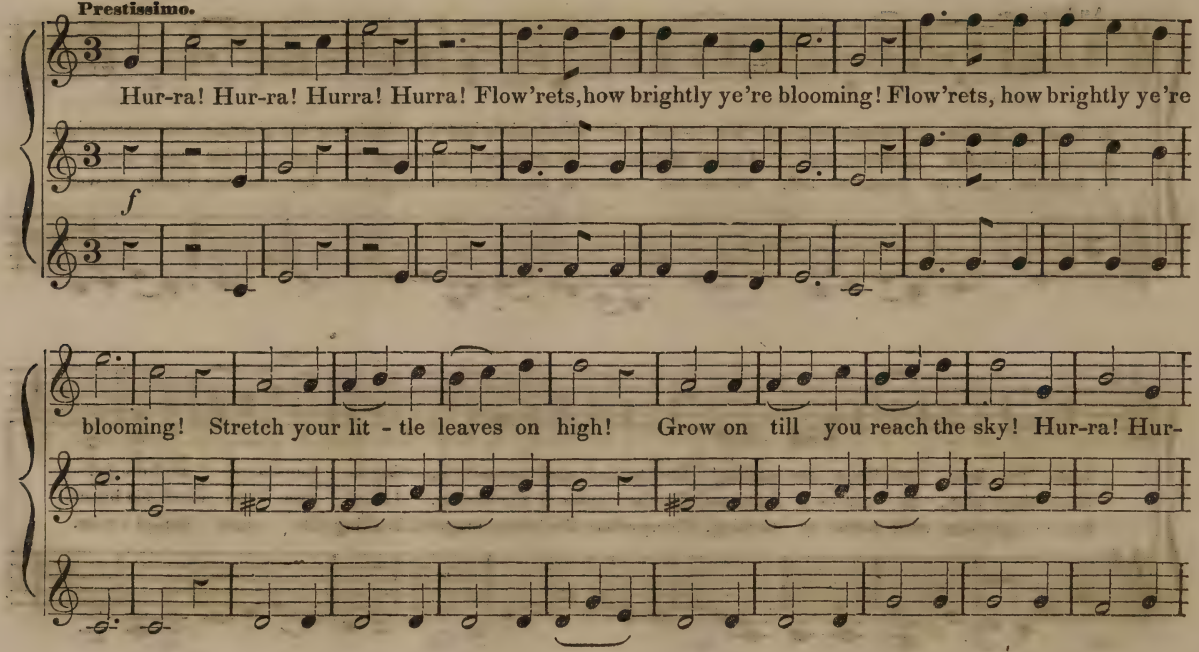

tic a tac, tic a tac, tac, tac, tac, tac, tic a tac, tic a tac, tic a tac, tic a tac, tic a tac, tic a tac, tic a tac, tic a tac, never
drum - mer, now the dog; bark! bark, bark! bark! bark! bark! never
drum - mer beats the roll, rapa-tap, rap-a-tap, rapa-tap, rapa - tap, rap-a-tap, rap-a - tap, rapa-tap, rapa - tap, never
ending tic tic tac, tic a tac, tic a tac, tic a tac, tic a tac, tic a tac, tic a tac, tic a tac, tic a tac, tic a tac, never ending tic, tic, tac!
ending, bark! bark! bark! bark! bark! bark! bark! bark! never ending, bark, bark, bark.
ending, rapatap, rapa-tap, rap-a - tap, rapa-tap, rap-a - tap, rapa-tap, rap-a - tap, rapa-tap, rapa - tap, never ending, rapatap!

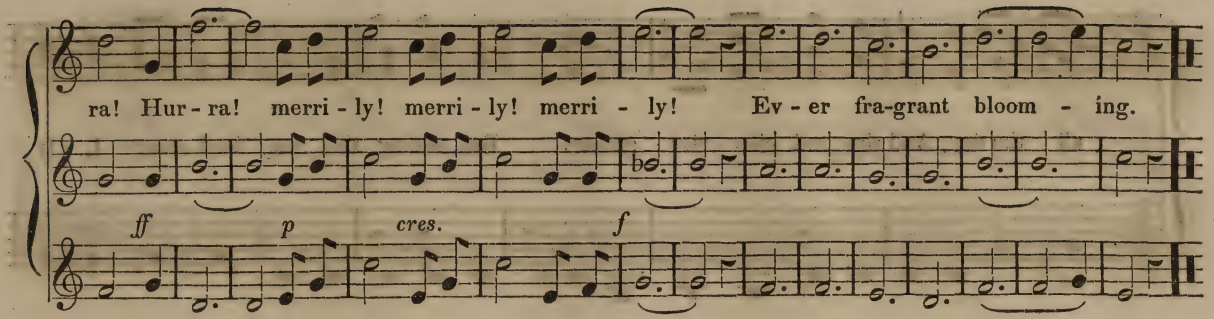

Presto.
1. How clearly from the mountain height The Alp - - horn peals its song; And woody
2. The Al-pine shepherds hear the note, They shout a loud re - - - ply; Far up the
3. With deaf'ning roar the torrents fall, While round them rain - - bows play; But through them
4. Ye mountain dwellers, bend the knee, The Good and Great a - - - dore; So tones his
vale and cliff de-light The mu - sic to pro - - long, — pro - - long — pro - - - long.
steep the glad tones float, And van - ish in the sky, — the sky — the sky.
strikes the bu-gle-call, Which ech - o bears a - - - way, — a - - - way — a - - - way.
voice in mel - o - dy, A - - mid life's tem - pest roar, — its roar — its roar.
echo. p
pp


Allegro.
How bright is thy presence, thou beau-ti - ful May! How bright are the heavens, the fields call to
play. Come forth then sweet maidens, improve the gay hours, Come twine ye fresh garlands, and dance mid the flow'rs.


Lento.
m dim.
m dim.
cres.
dim.
1. How sweet my flower, At morn - ing hour, Per - fume and grace com - bin - ing!
2. I came at eve, And eve - ry leaf Was scat - tered by the show - er!
f dim.
f dim.
cres.
All fresh with dew, All fair and new, In tints of beau - ty shin - ing.
I'm like the rose—Death's cold wind blows—I sink, a with-ered flow - er!

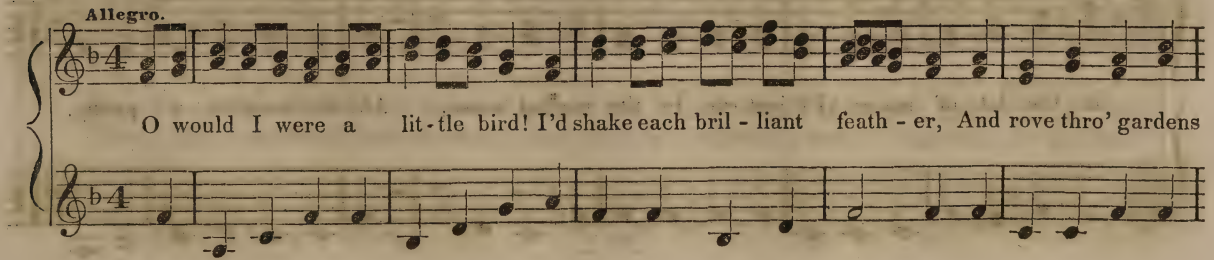

Andantino.
1. Look ye, to the eastern sky! Por - - tal of the day's bright dwelling! Now the glorious sun draws nigh.
2. Up, now, in the glowing east, Comes the sun, in garb of brightness! Far and wide his rays are cast.
3. Brighter, fair - er glows the dell, Where the sun - ny beams are shin-ing, See! they seek the mount as well,
List ye how the birds are calling! Bird to bird, and tree to tree, Sing in pur - - est mel-o - dy.
See! they play, in air - - y lightness, On the ripples of the stream. Lilies rise to catch his beam!
Sav - - age rocks with beau - ty twining. Everywhere the beams progress, Waking life and hap-pi - ness.

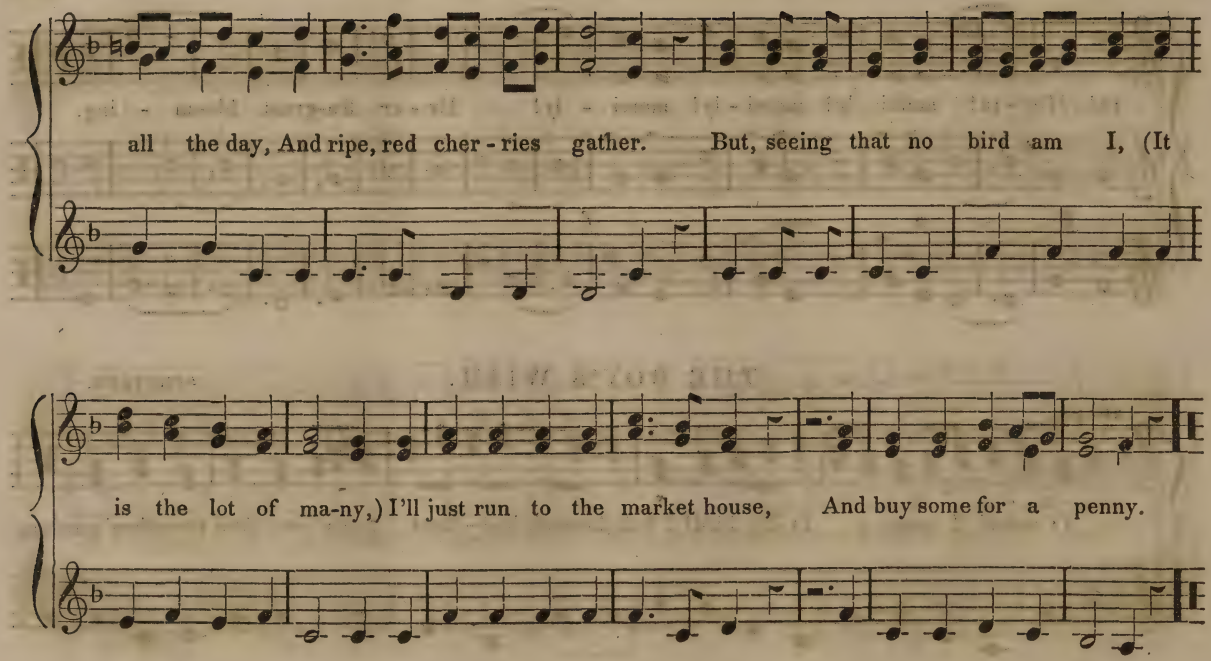

Prestissimo.
Hur-ra! Hur-ra! Hurra! Hurra! Flow'rets, how brightly ye're blooming! Flow'rets, how brightly ye're
f
blooming! Stretch your lit - tle leaves on high! Grow on till you reach the sky! Hur-ra! Hur-

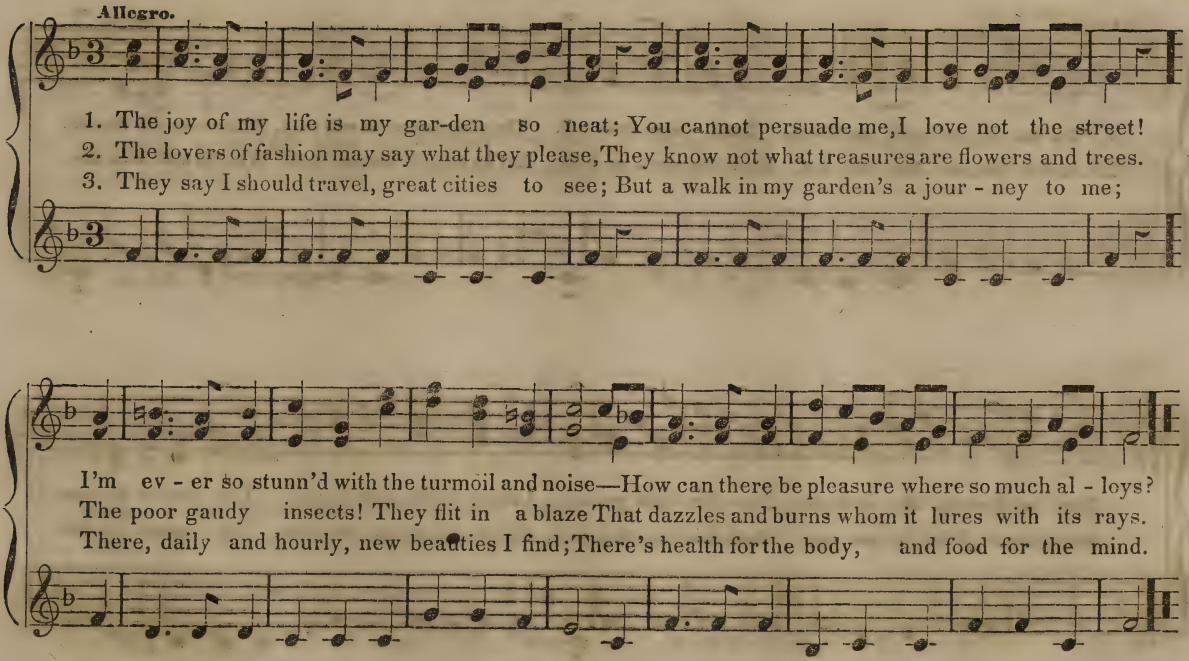


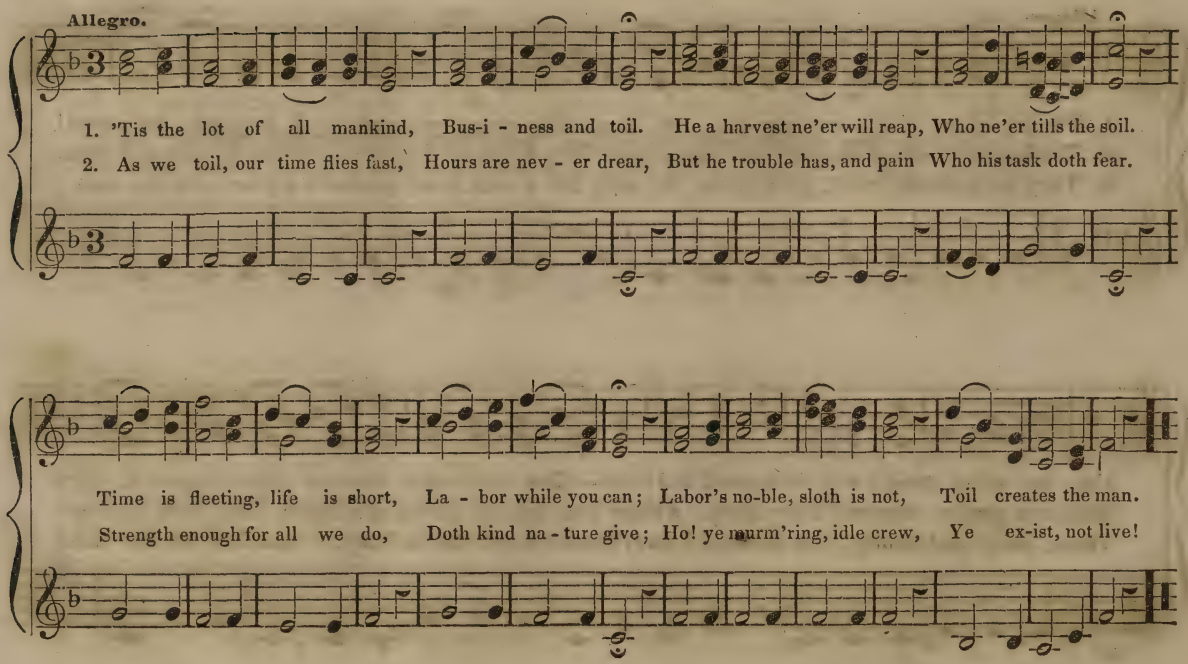
THE BOY'S WISH.

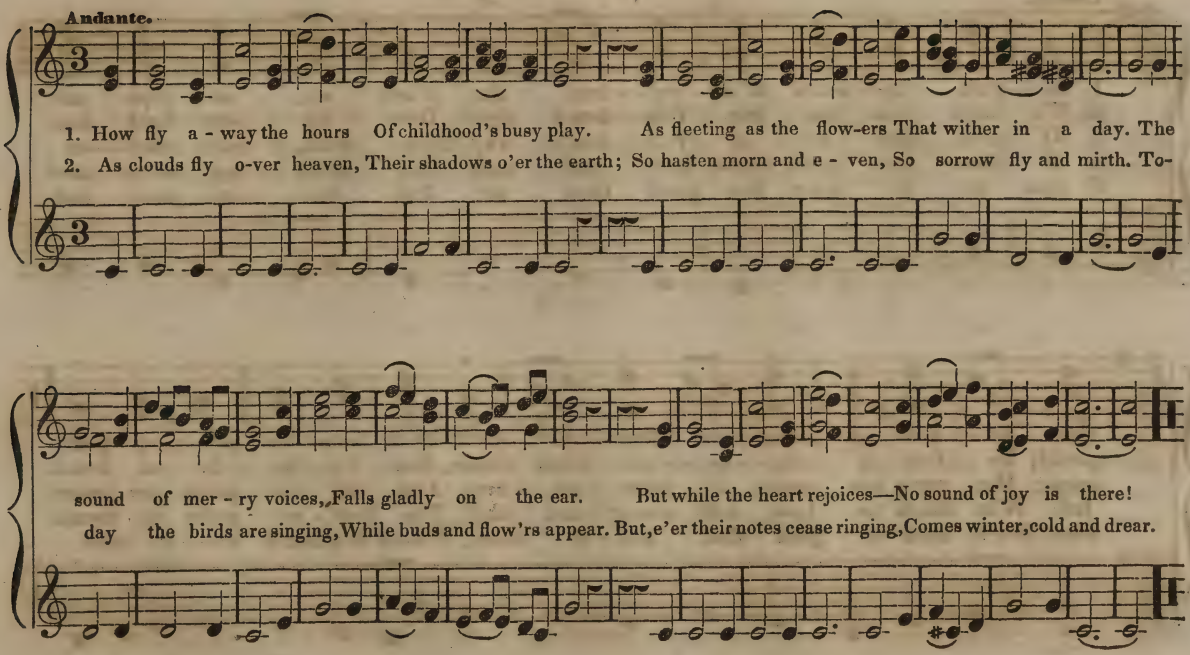
SCHNYDER.

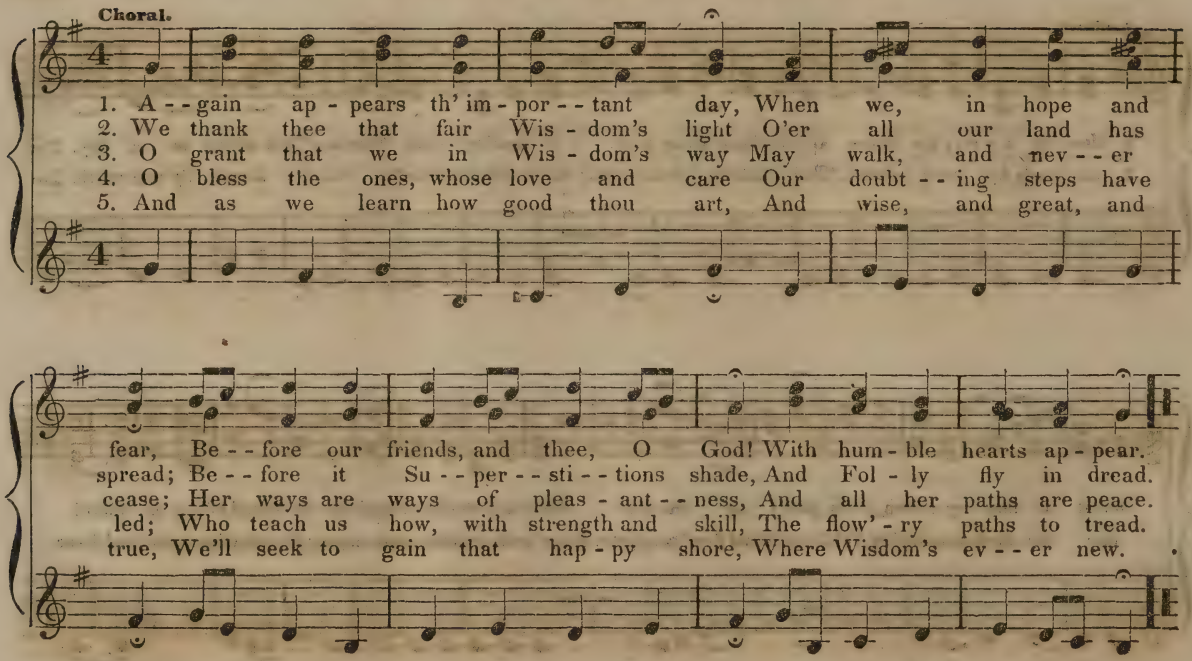


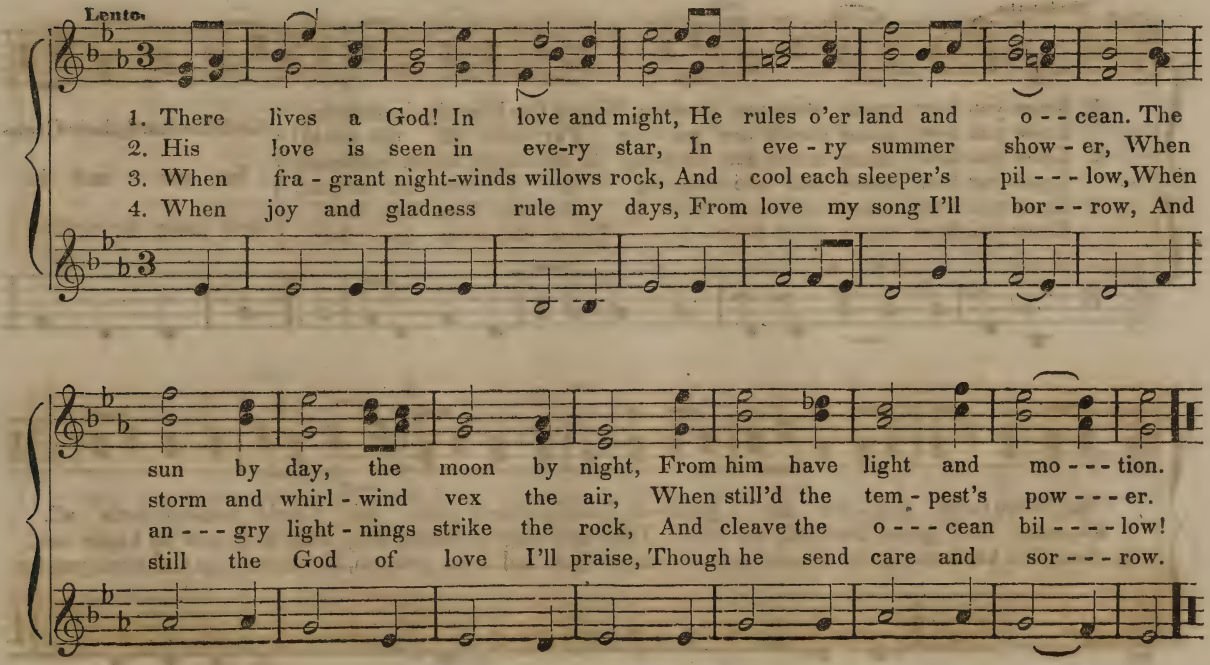

all the day, And ripe, red cher - ries gather. But, seeing that no bird am I, (It
is the lot of ma-ny,) I'll just run to the market house, And buy some for a penny.

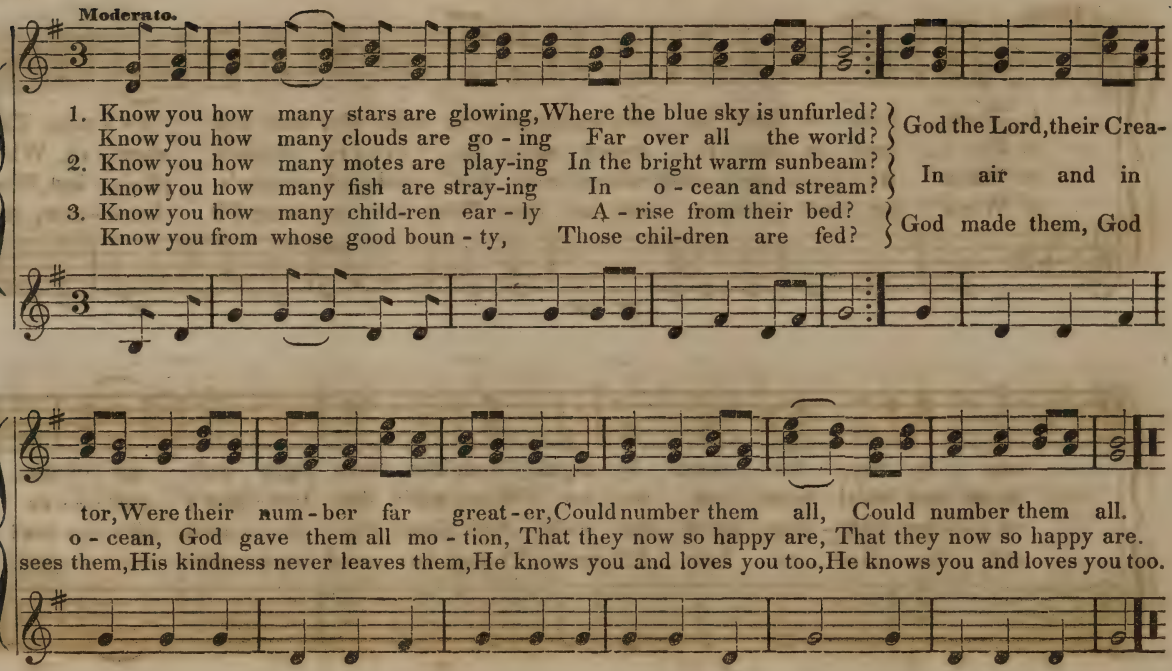

Allegro.
1. The joy of my life is my gar-den so neat; You cannot persuade me, I love not the street!
2. The lovers of fashion may say what they please, They know not what treasures are flowers and trees.
3. They say I should travel, great cities to see; But a walk in my garden's a jour - ney to me;
I'm ev - er so stunn'd with the turmoil and noise—How can there be pleasure where so much al - loys?
The poor gaudy insects! They flit in a blaze That dazzles and burns whom it lures with its rays.
There, daily and hourly, new beauties I find; There's health for the body, and food for the mind.

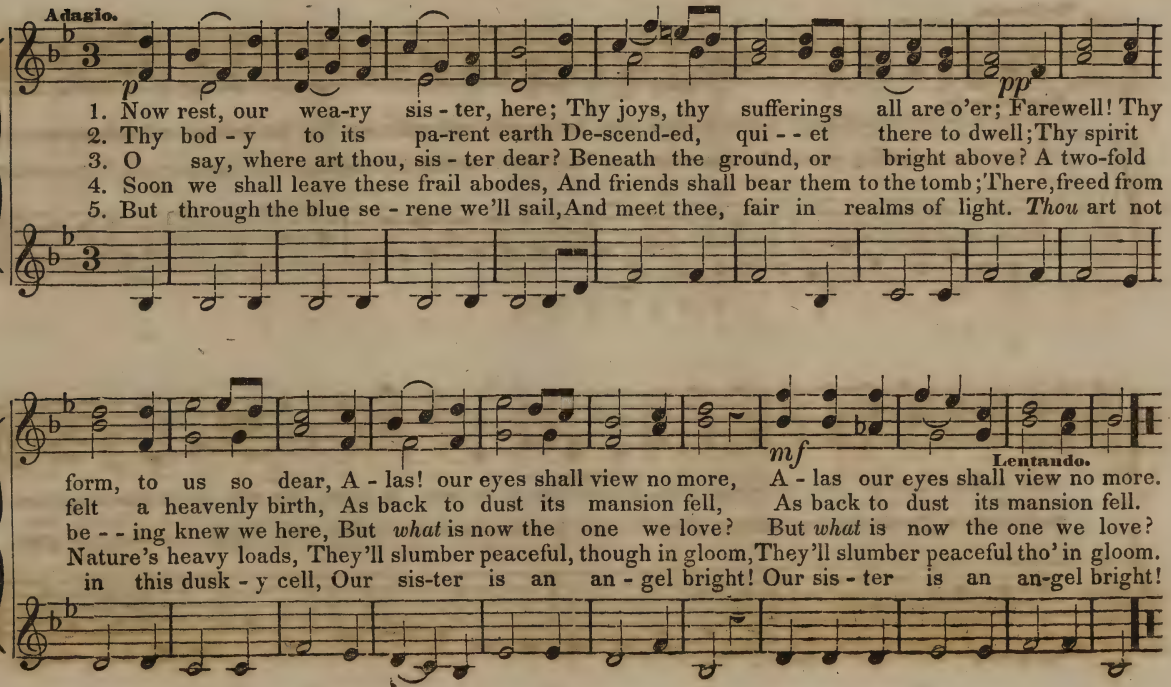

Allegro.
1. 'Tis the lot of all mankind, Bus-i - ness and toil. He a harvest ne'er will reap, Who ne'er tills the soil.
2. As we toil, our time flies fast, Hours are nev - er drear, But he trouble has, and pain Who his task doth fear.
Time is fleeting, life is short, La - bor while you can; Labor's no-ble, sloth is not, Toil creates the man.
Strength enough for all we do, Doth kind na - ture give; Ho! ye murm'ring, idle crew, Ye ex-ist, not live!

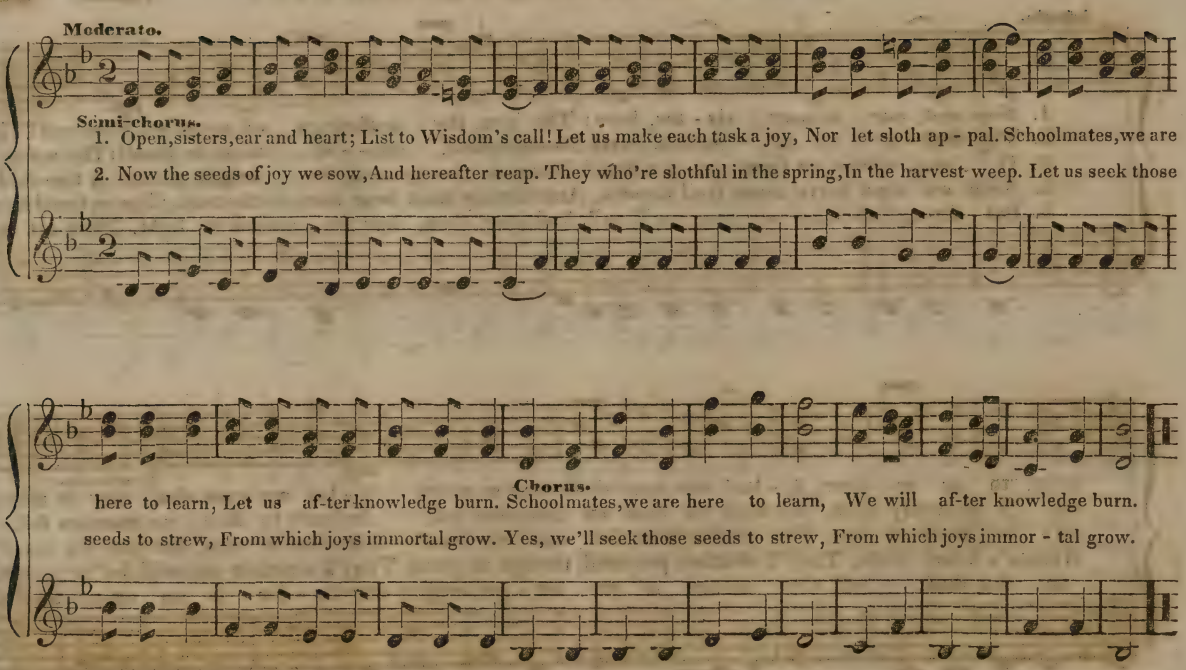

Andante.
1. How fly a - way the hours Of childhood's busy play. As fleeting as the flow-ers That wither in a day. The
2. As clouds fly o-ver heaven, Their shadows o'er the earth; So hasten morn and e - ven, So sorrow fly and mirth. To-
sound of mer - ry voices, Falls gladly on the ear. But while the heart rejoices—No sound of joy is there!
day the birds are singing, While buds and flow'rs appear. But, e'er their notes cease ringing, Comes winter, cold and drear.

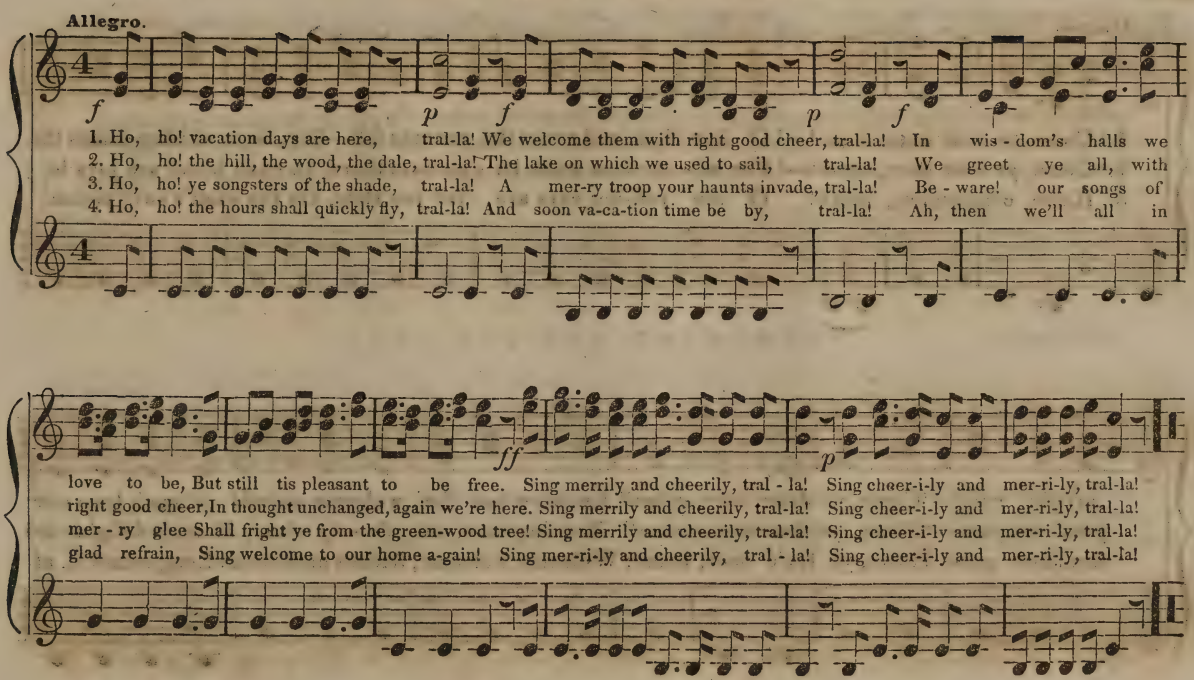

Choral.
1. A - - gain ap - pears th' im - por - - tant day, When we, in hope and
2. We thank thee that fair Wis - dom's light O'er all our land has
3. O grant that we in Wis - dom's way May walk, and nev - - er
4. O bless the ones, whose love and care Our doubt - - ing steps have
5. And as we learn how good thou art, And wise, and great, and
fear, Be - - fore our friends, and thee, O God! With hum - ble hearts ap - pear.
spread; Be - - fore it Su - - per - - sti - - tions shade, And Fol - ly fly in dread.
cease; Her ways are ways of pleas - ant - - ness, And all her paths are peace.
led; Who teach us how, with strength and skill, The flow' - ry paths to tread.
true, We'll seek to gain that hap - py shore, Where Wisdom's ev - - er new.

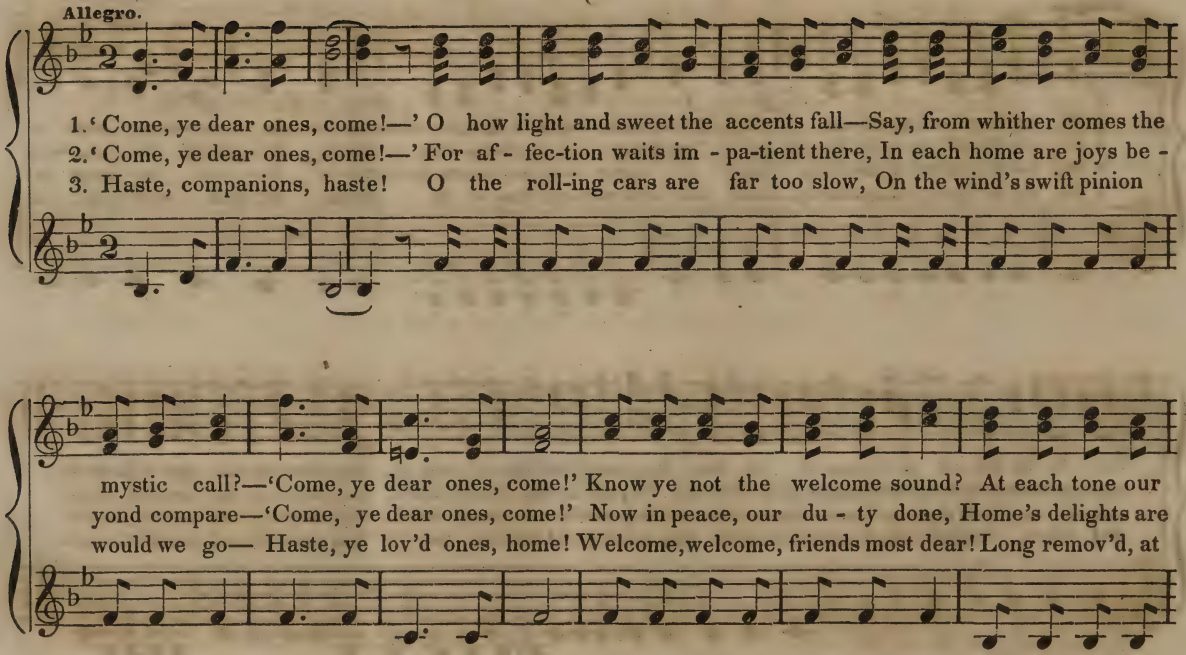

Lento.
1. There lives a God! In love and might, He rules o'er land and o - - cean. The
2. His love is seen in eve-ry star, In eve - ry summer show - er, When
3. When fra - grant night-winds willows rock, And cool each sleeper's pil - - - low, When
4. When joy and gladness rule my days, From love my song I'll bor - - row, And
sun by day, the moon by night, From him have light and mo - - - tion.
storm and whirl - wind vex the air, When still'd the tem - pest's pow - - - er.
an - - - gry light - nings strike the rock, And cleave the o - - - cean bil - - - - low!
still the God of love I'll praise, Though he send care and sor - - - row.

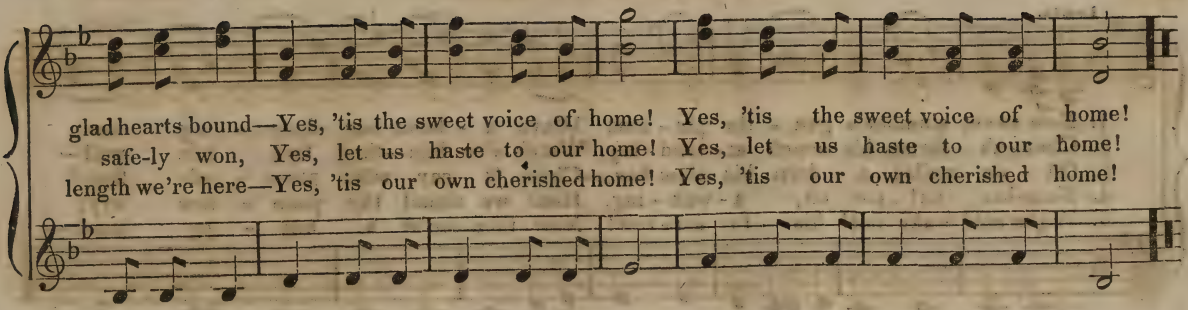

Moderato.
1. Know you how many stars are glowing, Where the blue sky is unfurled?
Know you how many clouds are go - ing Far over all the world?
2. Know you how many motes are play-ing In the bright warm sunbeam?
Know you how many fish are stray-ing In o - cean and stream?
3. Know you how many child-ren ear - ly A - rise from their bed?
Know you from whose good boun - ty, Those chil-dren are fed?
God the Lord, their Crea-
In air and in
God made them, God
tor, Were their num - ber far great - er, Could number them all, Could number them all.
o - cean, God gave them all mo - tion, That they now so happy are, That they now so happy are.
sees them, His kindness never leaves them, He knows you and loves you too, He knows you and loves you too.


Adagio.
p
pp
1. Now rest, our wea-ry sis - ter, here; Thy joys, thy sufferings all are o'er; Farewell! Thy
2. Thy bod - y to its pa-rent earth De-scend-ed, qui - - et there to dwell; Thy spirit
3. O say, where art thou, sis - ter dear? Beneath the ground, or bright above? A two-fold
4. Soon we shall leave these frail abodes, And friends shall bear them to the tomb; There, freed from
5. But through the blue se - rene we'll sail, And meet thee, fair in realms of light. Thou art not
mf
Lentando.
form, to us so dear, A - las! our eyes shall view no more, A - las our eyes shall view no more.
felt a heavenly birth, As back to dust its mansion fell, As back to dust its mansion fell.
be - - ing knew we here, But what is now the one we love? But what is now the one we love?
Nature's heavy loads, They'll slumber peaceful, though in gloom, They'll slumber peaceful tho' in gloom.
in this dusk - y cell, Our sis-ter is an an - gel bright! Our sis - ter is an an-gel bright!


Moderato.
Semi-chorus.
1. Open, sisters, ear and heart; List to Wisdom's call! Let us make each task a joy, Nor let sloth ap - pal. Schoolmates, we are
2. Now the seeds of joy we sow, And hereafter reap. They who're slothful in the spring, In the harvest weep. Let us seek those
Chorus.
here to learn, Let us af-ter knowledge burn. Schoolmates, we are here to learn, We will af-ter knowledge burn.
seeds to strew, From which joys immortal grow. Yes, we'll seek those seeds to strew, From which joys immor - tal grow.

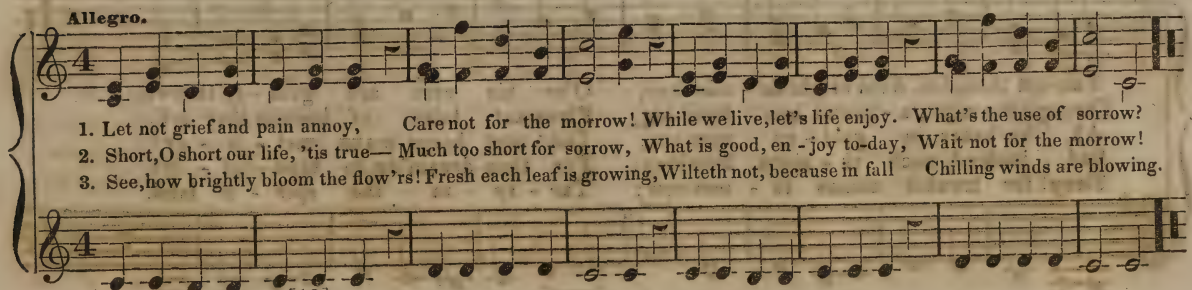

Allegro.
1. Ho, ho! vacation days are here, tral-la! We welcome them with right good cheer, tral-la! In wis - dom's halls we
2. Ho, ho! the hill, the wood, the dale, tral-la! The lake on which we used to sail, tral-la! We greet ye all, with
3. Ho, ho! ye songsters of the shade, tral-la! A mer-ry troop your haunts invade, tral-la! Be - ware! our songs of
4. Ho, ho! the hours shall quickly fly, tral-la! And soon va-ca-tion time be by, tral-la! Ah, then we'll all in
love to be, But still tis pleasant to be free. Sing merrily and cheerily, tral - la! Sing cheer-i-ly and mer-ri-ly, tral-la!
right good cheer, In thought unchanged, again we're here. Sing merrily and cheerily, tral-la! Sing cheer-i-ly and mer-ri-ly, tral-la!
mer - ry glee Shall fright ye from the green-wood tree! Sing merrily and cheerily, tral-la! Sing cheer-i-ly and mer-ri-ly, tral-la!
glad refrain, Sing welcome to our home a-gain! Sing mer-ri-ly and cheerily, tral - la! Sing cheer-i-ly and mer-ri-ly, tral-la!

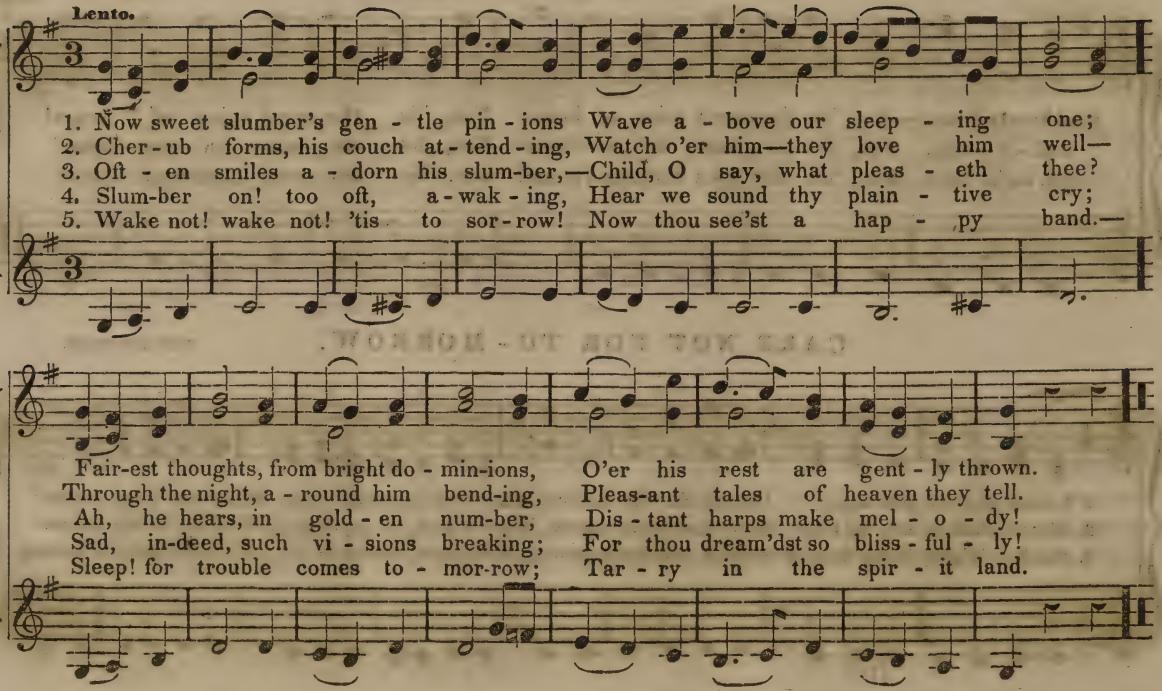

Allegro.
1.'Come, ye dear ones, come!—' O how light and sweet the accents fall—Say, from whither comes the
2.'Come, ye dear ones, come!—' For af- fec-tion waits im - pa-tient there, In each home are joys be -
3. Haste, companions, haste! O the roll-ing cars are far too slow, On the wind's swift pinion
mystic call?—'Come, ye dear ones, come!' Know ye not the welcome sound? At each tone our
yond compare—'Come, ye dear ones, come!' Now in peace, our du - ty done, Home's delights are
would we go— Haste, ye lov'd ones, home! Welcome, welcome, friends most dear! Long remov'd, at

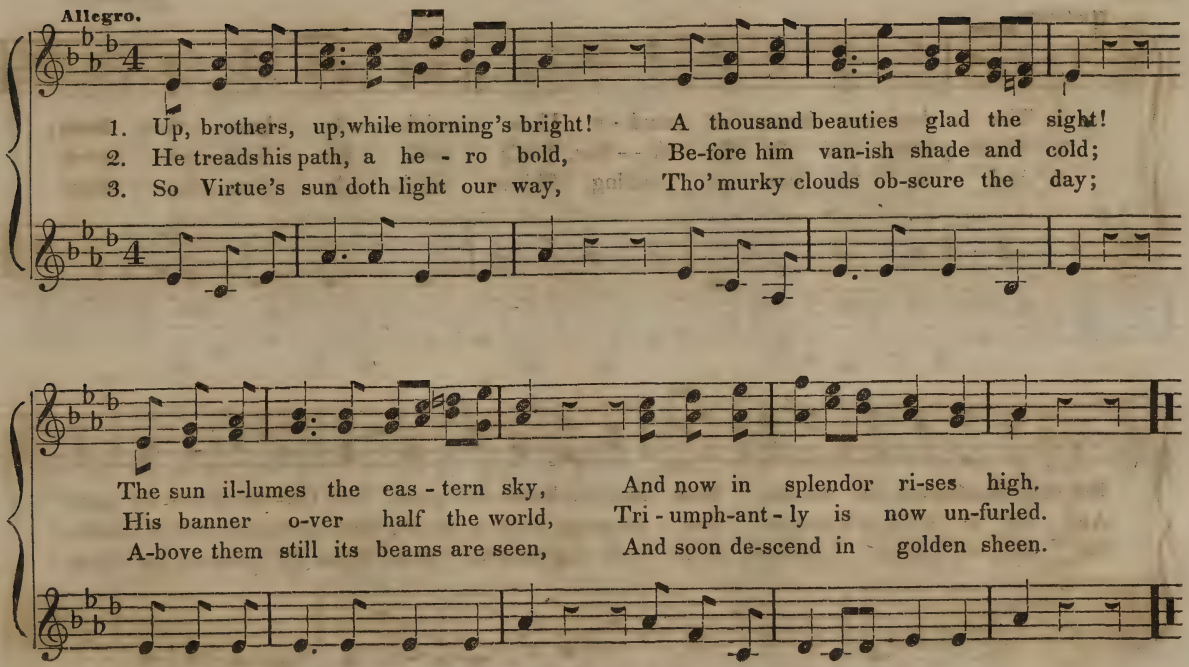

glad hearts bound—Yes, 'tis the sweet voice of home! Yes, 'tis the sweet voice of home!
safe-ly won, Yes, let us haste to our home! Yes, let us haste to our home!
length we're here—Yes, 'tis our own cherished home! Yes, 'tis our own cherished home!

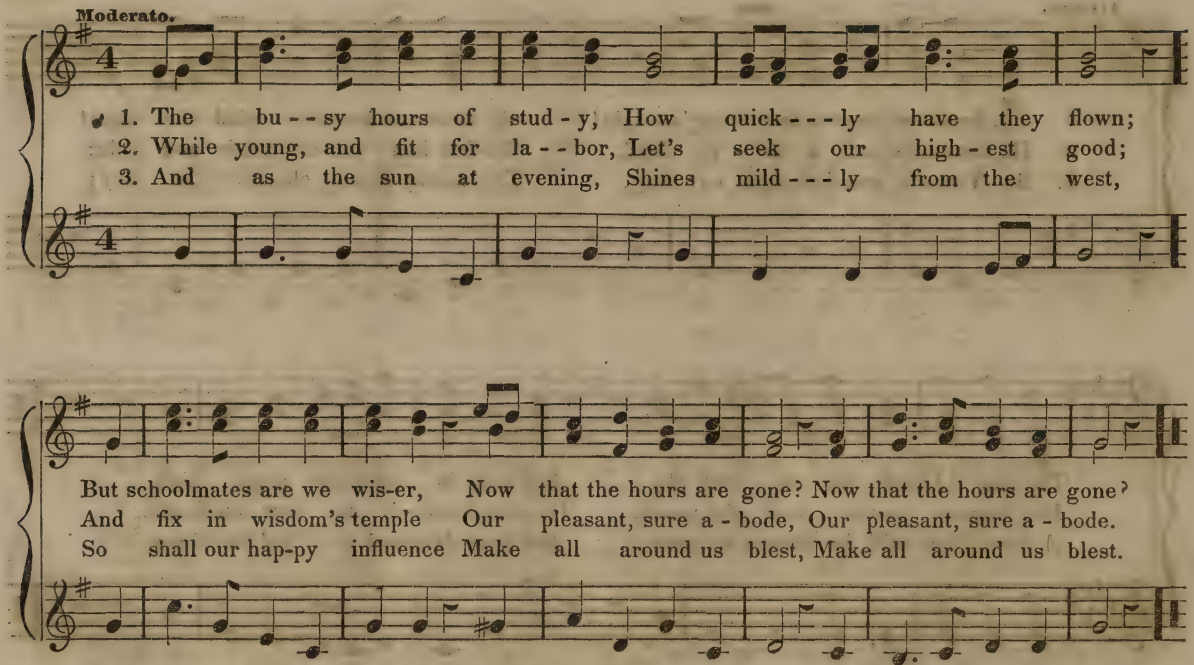
CARE NOT FOR TO-MORROW.

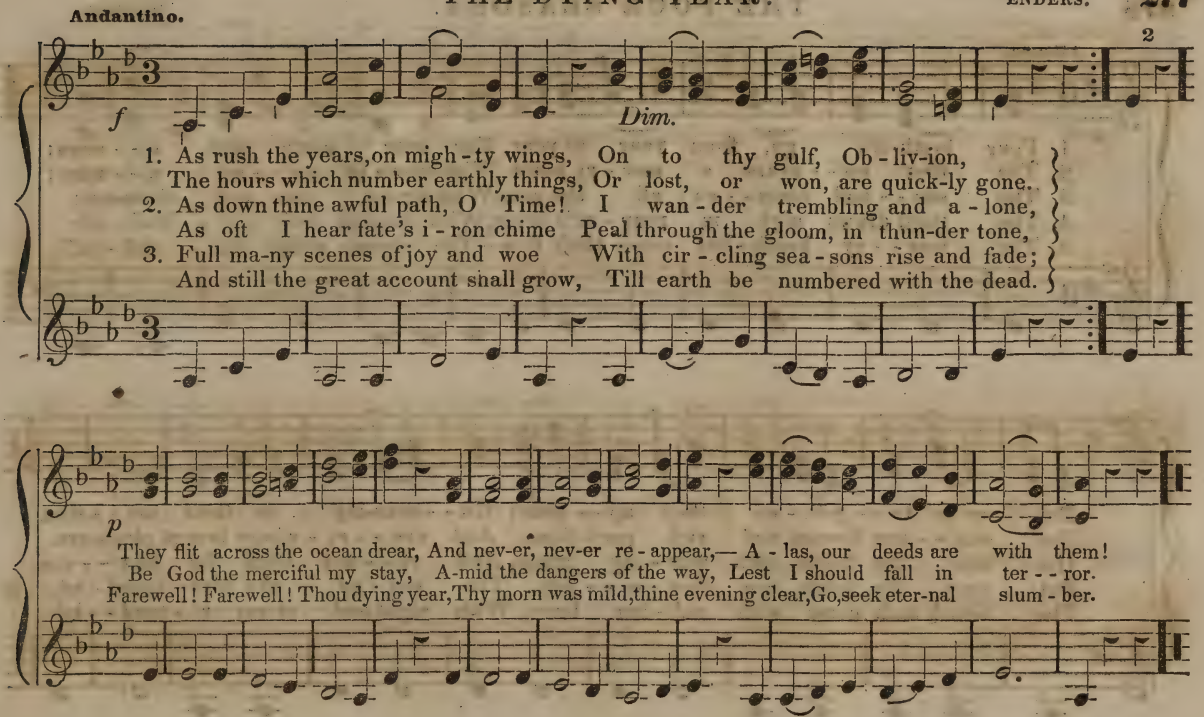
VOLKSWEISE.

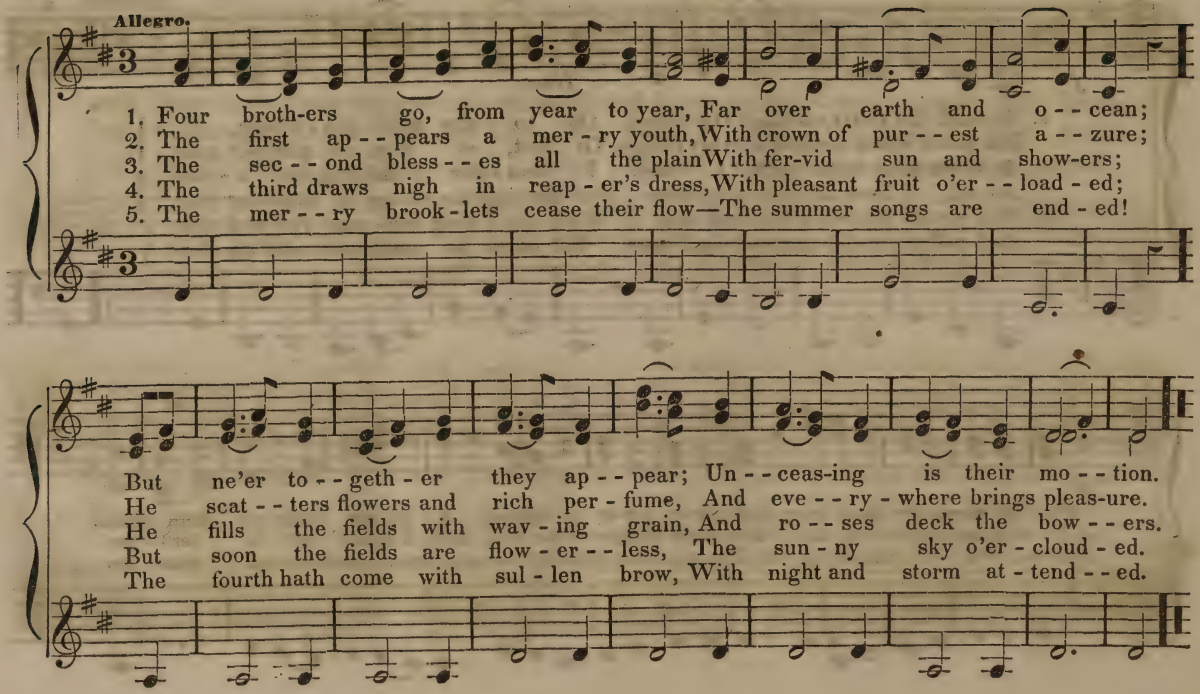

Allegro.
1. Let not grief and pain annoy, Care not for the morrow! While we live, let's life enjoy. What's the use of sorrow?
2. Short, O short our life, 'tis true— Much too short for sorrow, What is good, en-joy to-day, Wait not for the morrow!
3. See, how brightly bloom the flow'rs! Fresh each leaf is growing, Wilteth not, because in fall Chilling winds are blowing.

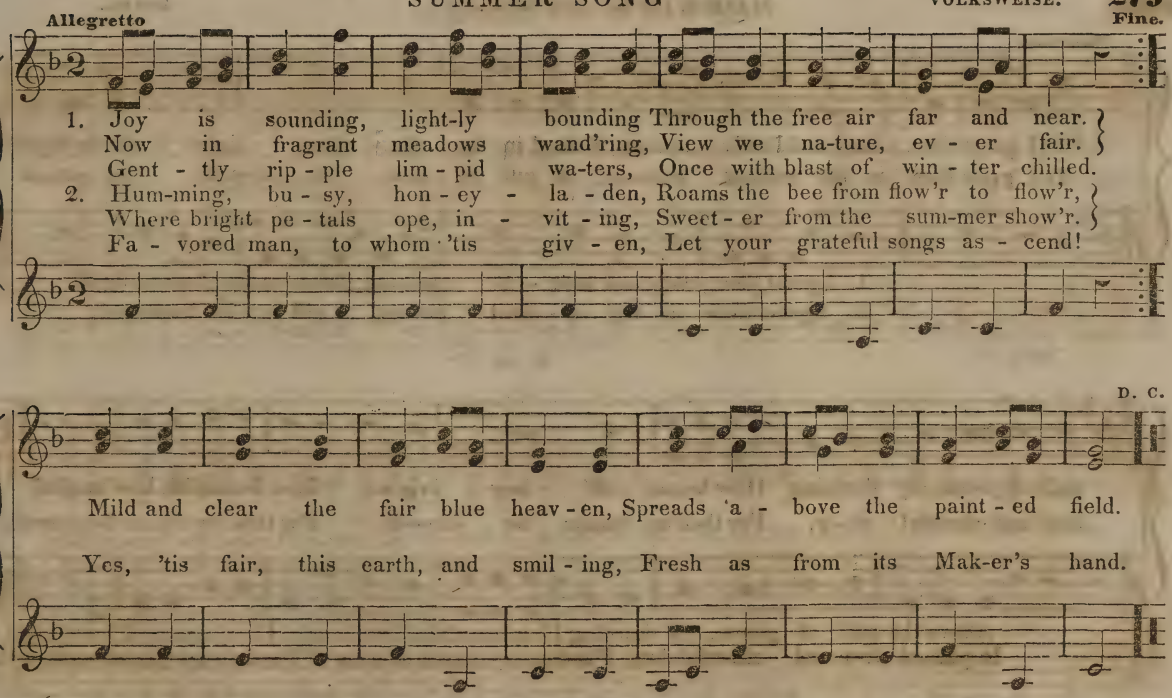

Lento.
1. Now sweet slumber's gen - tle pin - ions Wave a - bove our sleep - ing one;
2. Cher - ub forms, his couch at - tend - ing, Watch o'er him—they love him well—
3. Oft - en smiles a - dorn his slum-ber,—Child, O say, what pleas - eth thee?
4. Slum-ber on! too oft, a - wak - ing, Hear we sound thy plain - tive cry;
5. Wake not! wake not! 'tis to sor - row! Now thou see'st a hap - py band.—
Fair-est thoughts, from bright do - min-ions, O'er his rest are gent - ly thrown.
Through the night, a - round him bend-ing, Pleas-ant tales of heaven they tell.
Ah, he hears, in gold - en num-ber, Dis - tant harps make mel - o - dy!
Sad, in-deed, such vi - sions breaking; For thou dream'dst so bliss - ful - ly!
Sleep! for trouble comes to - mor-row; Tar - ry in the spir - it land.

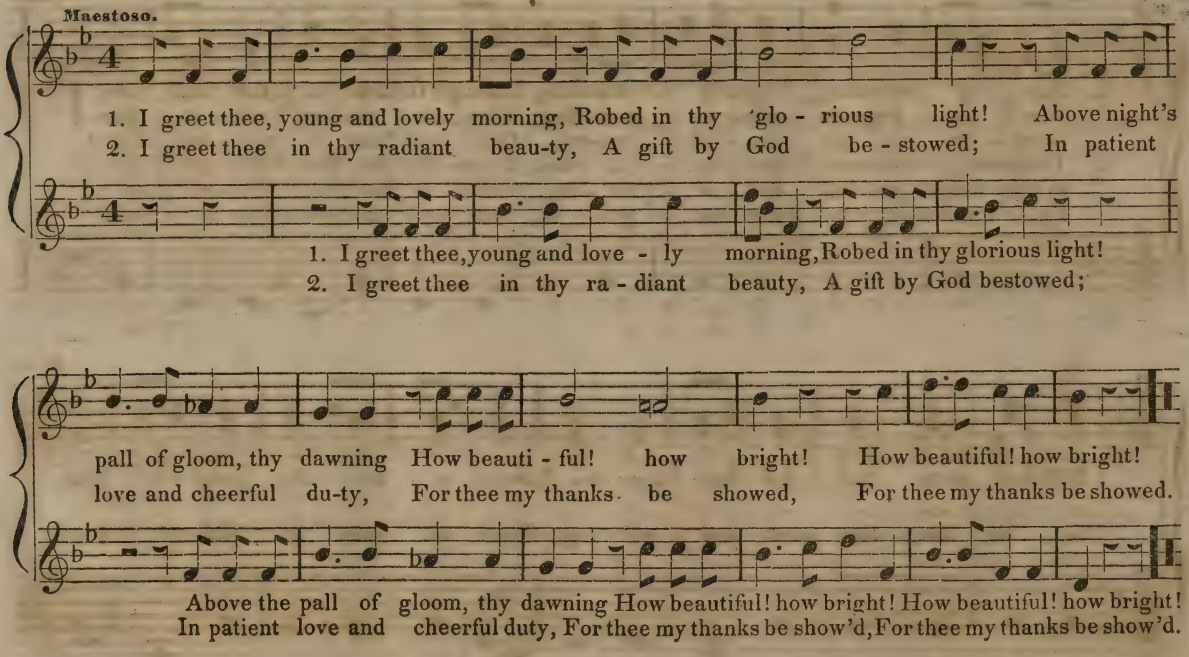

Allegro.
1. Up, brothers, up, while morning's bright! A thousand beauties glad the sight!
2. He treads his path, a he - ro bold, Be-fore him van-ish shade and cold;
3. So Virtue's sun doth light our way, Tho' murky clouds ob-scure the day;
The sun il-lumes the eas - tern sky, And now in splendor ri-ses high.
His banner o-ver half the world, Tri - umph-ant - ly is now un-furled.
A-bove them still its beams are seen, And soon de-scend in golden sheen.


Moderato.
1. The bu - - sy hours of stud - y, How quick - - - ly have they flown;
2. While young, and fit for la - - bor, Let's seek our high - est good;
3. And as the sun at evening, Shines mild - - - ly from the west,
But schoolmates are we wis-er, Now that the hours are gone? Now that the hours are gone?
And fix in wisdom's temple Our pleasant, sure a - bode, Our pleasant, sure a - bode.
So shall our hap-py influence Make all around us blest, Make all around us blest.

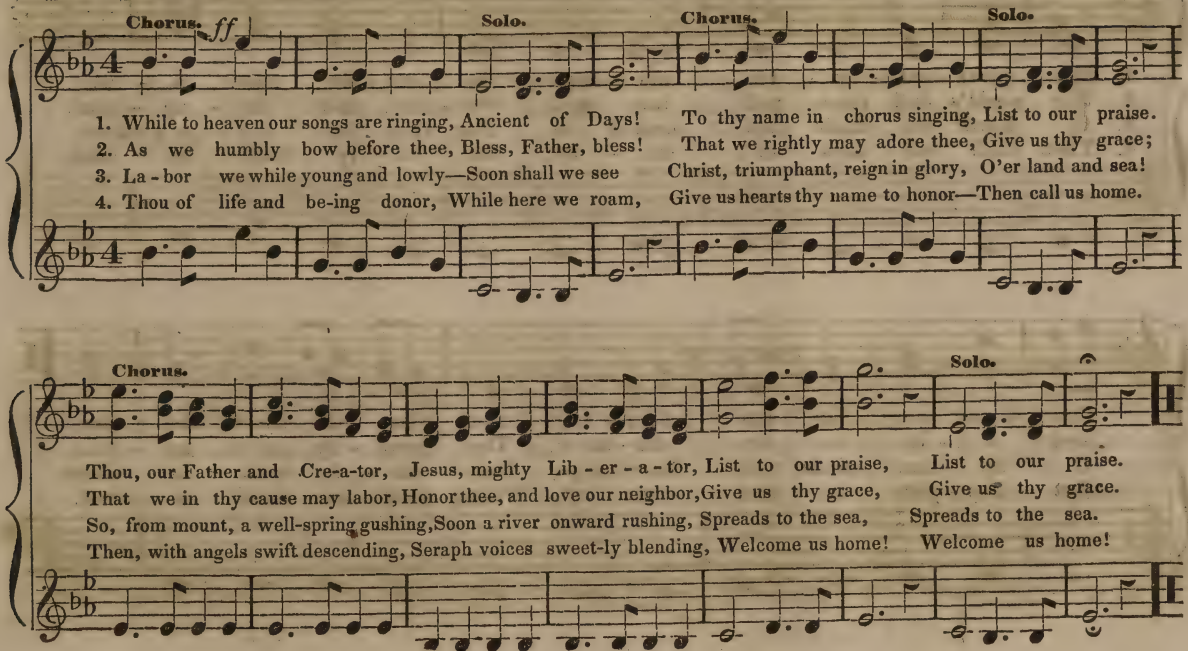

Andantino.
2
f
Dim.
1. As rush the years, on migh - ty wings, On to thy gulf, Ob - liv-ion,
The hours which number earthly things, Or lost, or won, are quick-ly gone.
2. As down thine awful path, O Time! I wan - der trembling and a - lone,
As oft I hear fate's i - ron chime Peal through the gloom, in thun-der tone,
3. Full ma-ny scenes of joy and woe With cir - cling sea - sons rise and fade;
And still the great account shall grow, Till earth be numbered with the dead.
p
They flit across the ocean drear, And nev-er, nev-er re - appear,— A - las, our deeds are with them!
Be God the merciful my stay, A-mid the dangers of the way, Lest I should fall in ter - - ror.
Farewell! Farewell! Thou dying year, Thy morn was mild, thine evening clear, Go, seek eter-nal slum - ber.

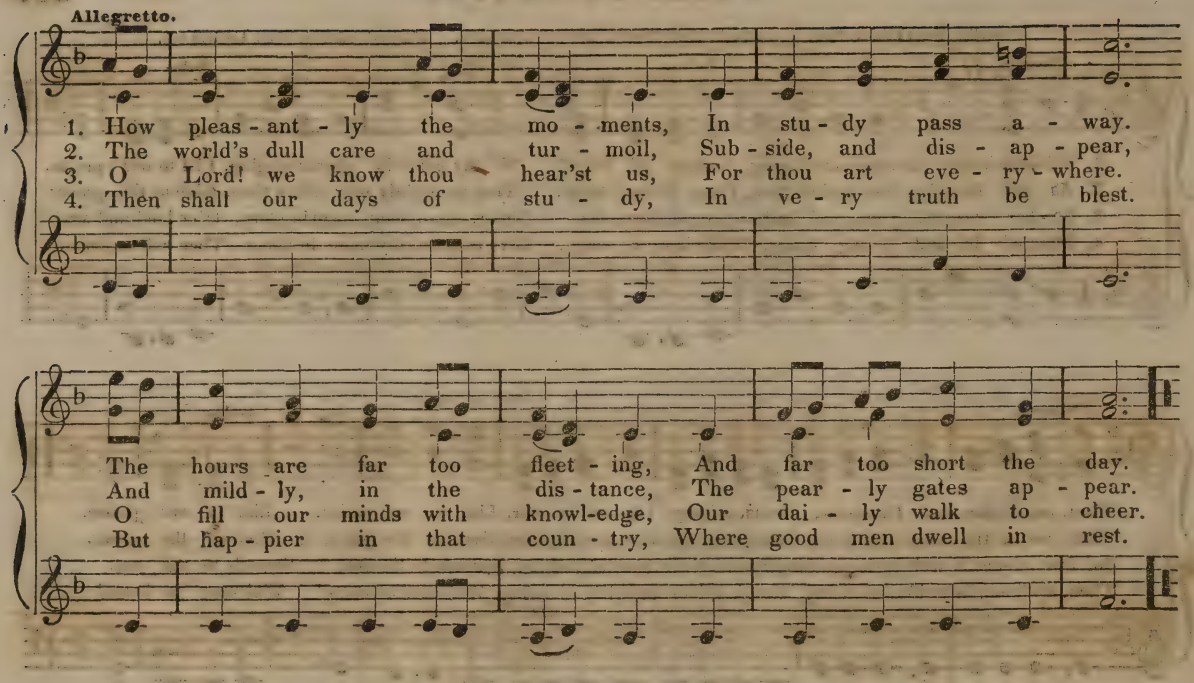

Allegro.
1. Four broth-ers go, from year to year, Far over earth and o - - cean;
2. The first ap - - pears a mer - ry youth, With crown of pur - - est a - - zure;
3. The sec - - ond bless - - es all the plain With fer-vid sun and show-ers;
4. The third draws nigh in reap - er's dress, With pleasant fruit o'er - - load - ed;
5. The mer - - ry brook - lets cease their flow—The summer songs are end - ed!
But ne'er to - - geth - er they ap - - pear; Un - - ceas-ing is their mo - - tion.
He scat - - ters flowers and rich per - fume, And eve - - ry - where brings pleas-ure.
He fills the fields with wav - ing grain, And ro - - ses deck the bow - - ers.
But soon the fields are flow - er - - less, The sun - ny sky o'er - cloud - ed.
The fourth hath come with sul - len brow, With night and storm at - tend - - ed.

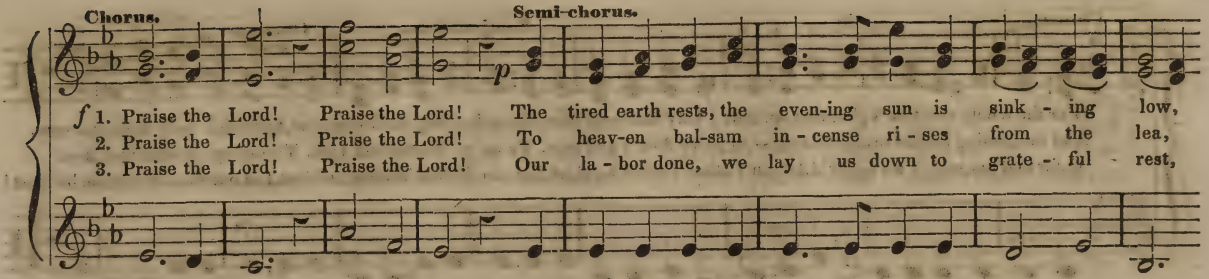

Allegretto
Fine.
1. Joy is sounding, light-ly bounding Through the free air far and near.
Now in fragrant meadows wand'ring, View we na-ture, ev - er fair.
Gent - tly rip - ple lim - pid wa-ters, Once with blast of win - ter chilled.
2. Hum-ming, bu - sy, hon - ey - la - den, Roams the bee from flow'r to flow'r,
Where bright pe - tals ope, in - vit - ing, Sweet - er from the sum-mer show'r.
Fa - vored man, to whom 'tis giv - en, Let your grateful songs as - cend!
D. C.
Mild and clear the fair blue heav - en, Spreads 'a - bove the paint - ed field.
Yes, 'tis fair, this earth, and smil - ing, Fresh as from its Mak-er's hand.

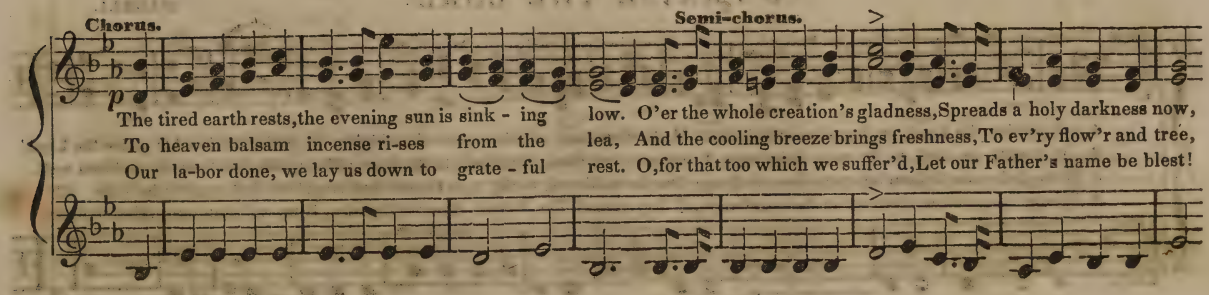

Maestoso.
1. I greet thee, young and lovely morning, Robed in thy 'glo - rious light! Above night's
2. I greet thee in thy radiant beau-ty, A gift by God be - stowed; In patient
1. I greet thee, young and love - ly morning, Robed in thy glorious light!
2. I greet thee in thy ra - diant beauty, A gift by God bestowed;
pall of gloom, thy dawning How beauti - ful! how bright! How beautiful! how bright!
love and cheerful du-ty, For thee my thanks be showed, For thee my thanks be showed.
Above the pall of gloom, thy dawning How beautiful! how bright! How beautiful! how bright!
In patient love and cheerful duty, For thee my thanks be show'd, For thee my thanks be show'd.

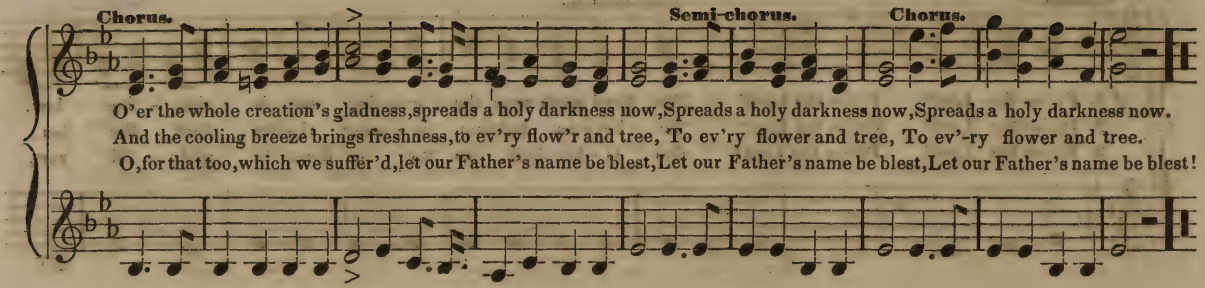
WORDS WRITTEN FOR A SABBATH SCHOOL ANNIVERSARY. MUSIC FROM THE GERMAN.


Chorus. ff
Solo.
Chorus.
Solo.
1. While to heaven our songs are ringing, Ancient of Days! To thy name in chorus singing, List to our praise.
2. As we humbly bow before thee, Bless, Father, bless! That we rightly may adore thee, Give us thy grace;
3. La - bor we while young and lowly—Soon shall we see Christ, triumphant, reign in glory, O'er land and sea!
4. Thou of life and be-ing donor, While here we roam, Give us hearts thy name to honor—Then call us home.
Chorus.
Solo.
Thou, our Father and Cre-a-tor, Jesus, mighty Lib - er - a - tor, List to our praise, List to our praise.
That we in thy cause may labor, Honor thee, and love our neighbor, Give us thy grace, Give us thy grace.
So, from mount, a well-spring gushing, Soon a river onward rushing, Spreads to the sea, Spreads to the sea.
Then, with angels swift descending, Seraph voices sweet-ly blending, Welcome us home! Welcome us home!


Allegretto.
1. How pleas - ant - ly the mo - ments, In stu - dy pass a - way.
2. The world's dull care and tur - moil, Sub - side, and dis - ap - pear,
3. O Lord! we know thou hear'st us, For thou art eve - ry - where.
4. Then shall our days of stu - dy, In ve - ry truth be blest.
The hours are far too fleet - ing, And far too short the day.
And mild - ly, in the dis - tance, The pear - ly gates ap - pear.
O fill our minds with knowl-edge, Our dai - ly walk to cheer.
But hap - pier in that coun - try, Where good men dwell in rest.

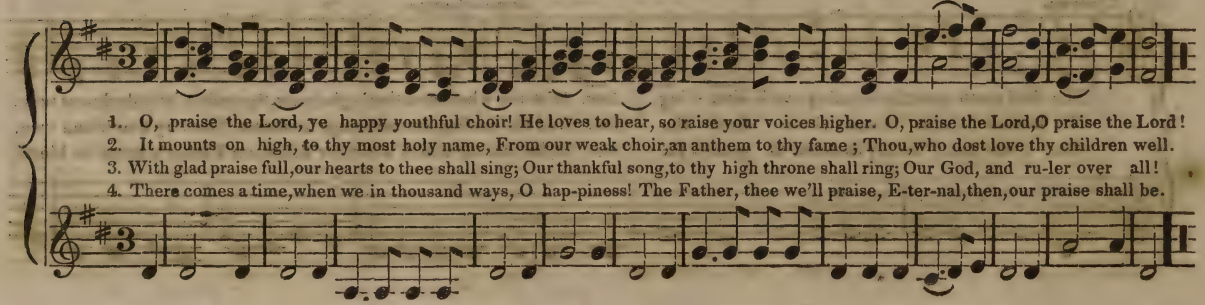

Chorus.
Semi-chorus.
f
p
1. Praise the Lord! Praise the Lord! The tired earth rests, the even-ing sun is sink - ing low,
2. Praise the Lord! Praise the Lord! To heav-en bal-sam in - cense ri - ses from the lea,
3. Praise the Lord! Praise the Lord! Our la - bor done, we lay us down to grate - ful - rest,

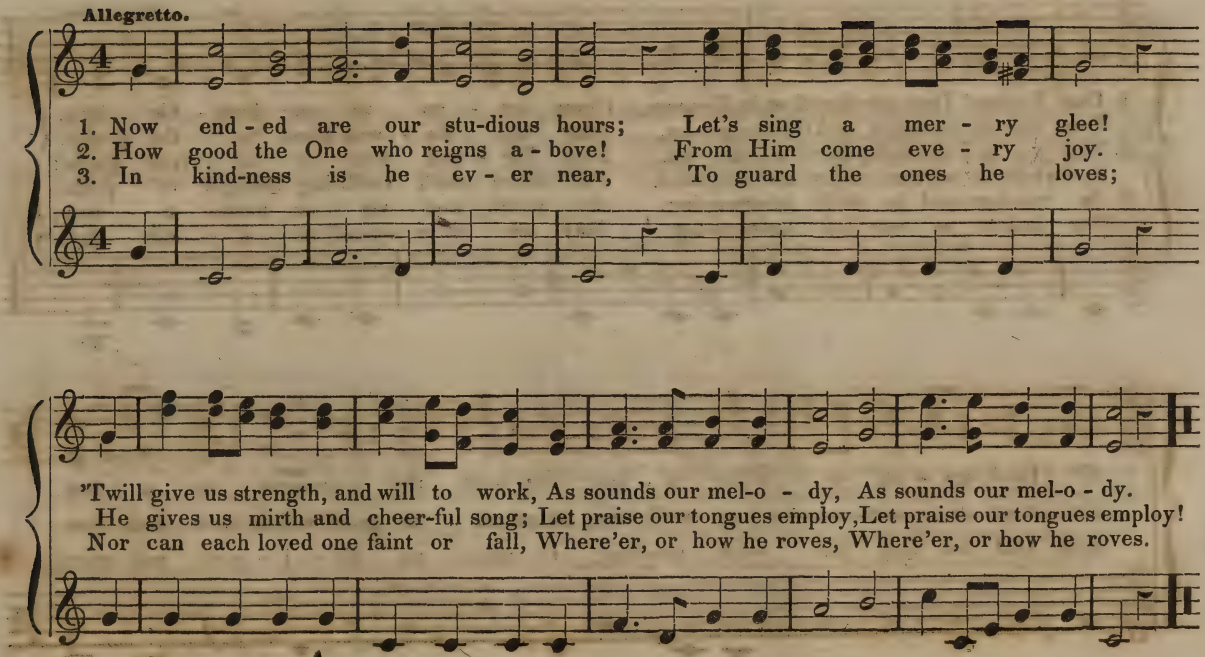

Chorus.
Semi-chorus.
p
The tired earth rests, the evening sun is sink - ing low. O'er the whole creation's gladness, Spreads a holy darkness now,
To heaven balsam incense ri-ses from the lea, And the cooling breeze brings freshness, To ev'ry flow'r and tree,
Our la-bor done, we lay us down to grate - ful rest. O, for that too which we suffer'd, Let our Father's name be blest!

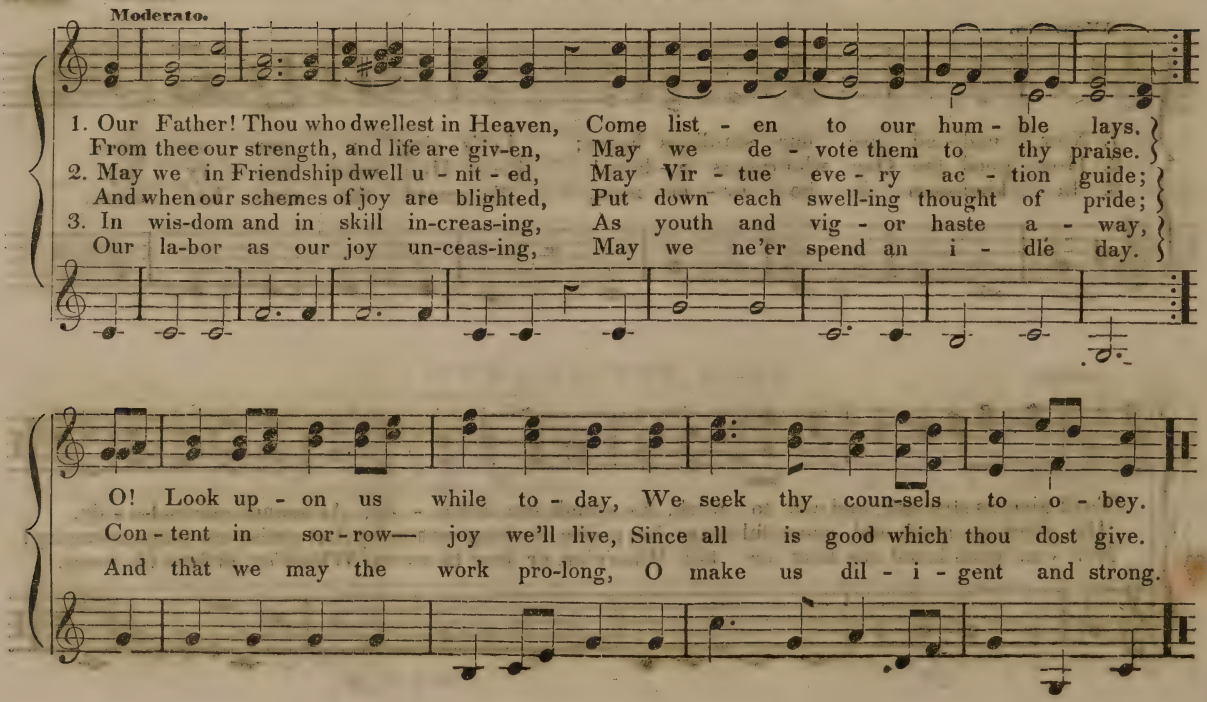

Chorus.
Semi-chorus.
Chorus.
O'er the whole creation's gladness, spreads a holy darkness now, Spreads a holy darkness now, Spreads a holy darkness now.
And the cooling breeze brings freshness, to ev'ry flow'r and tree, To ev'ry flower and tree, To ev'-ry flower and tree.
O, for that too, which we suffer'd, let our Father's name be blest, Let our Father's name be blest, Let our Father's name be blest!

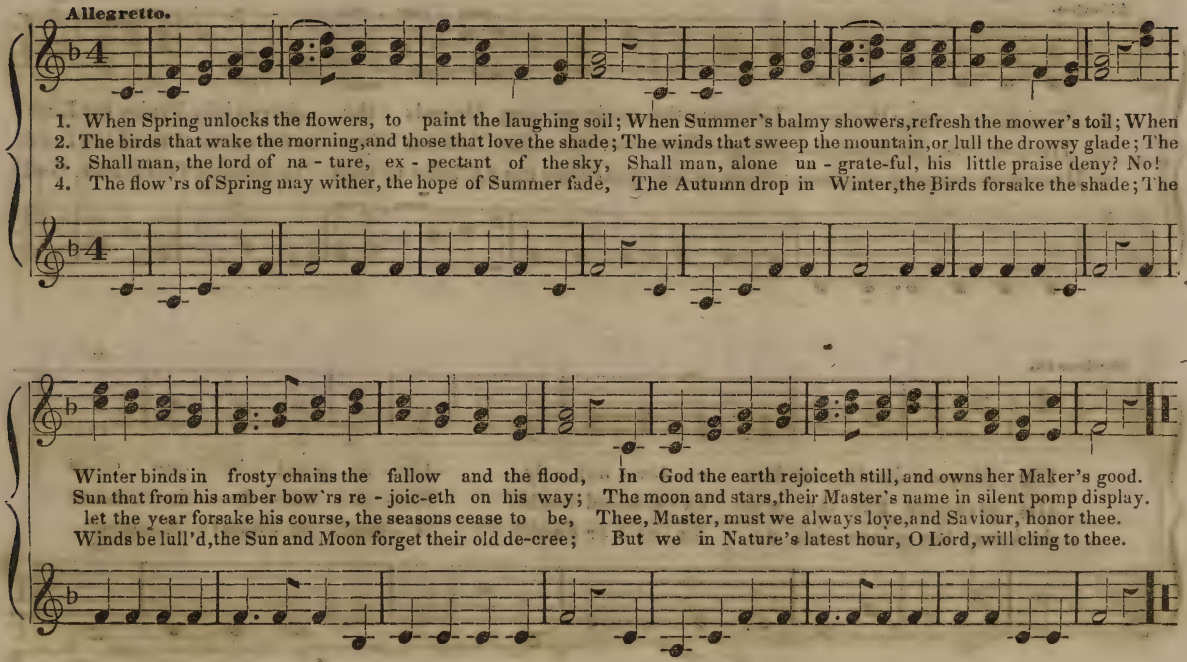
O PRAISE THE LORD.

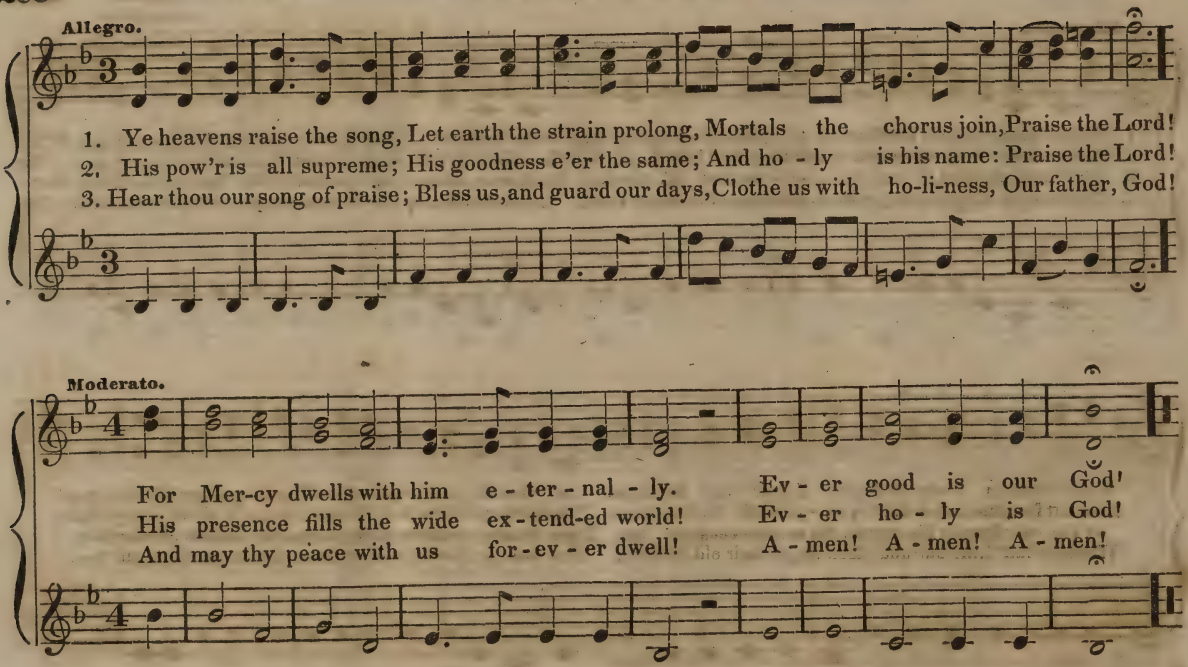
NAGELI.

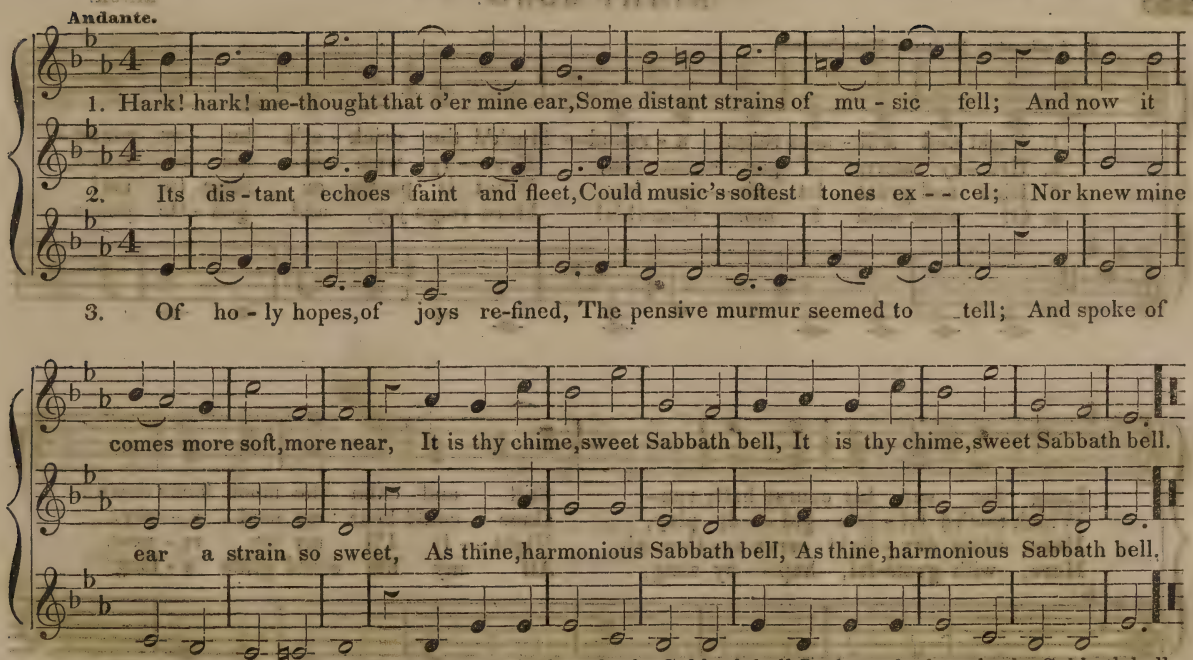
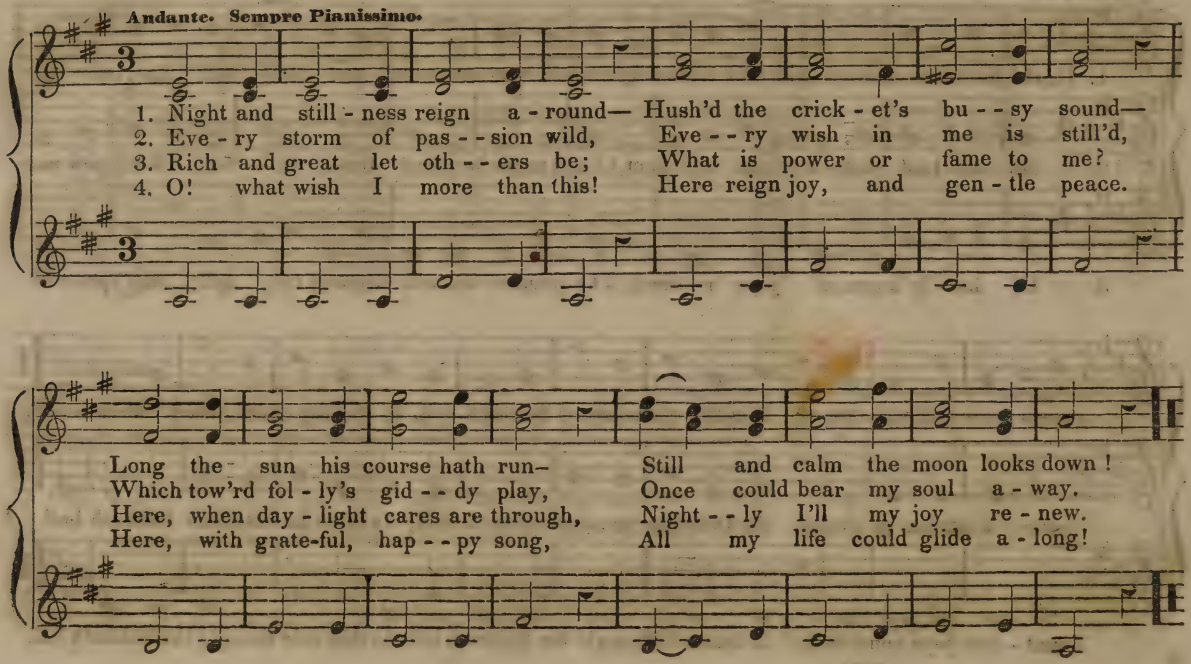

1. O, praise the Lord, ye happy youthful choir! He loves to hear, so raise your voices higher. O, praise the Lord, O praise the Lord!
2. It mounts on high, to thy most holy name, From our weak choir, an anthem to thy fame; Thou, who dost love thy children well.
3. With glad praise full, our hearts to thee shall sing; Our thankful song, to thy high throne shall ring; Our God, and ru-ler over all!
4. There comes a time, when we in thousand ways, O hap-piness! The Father, thee we'll praise, E-ter-nal, then, our praise shall be.

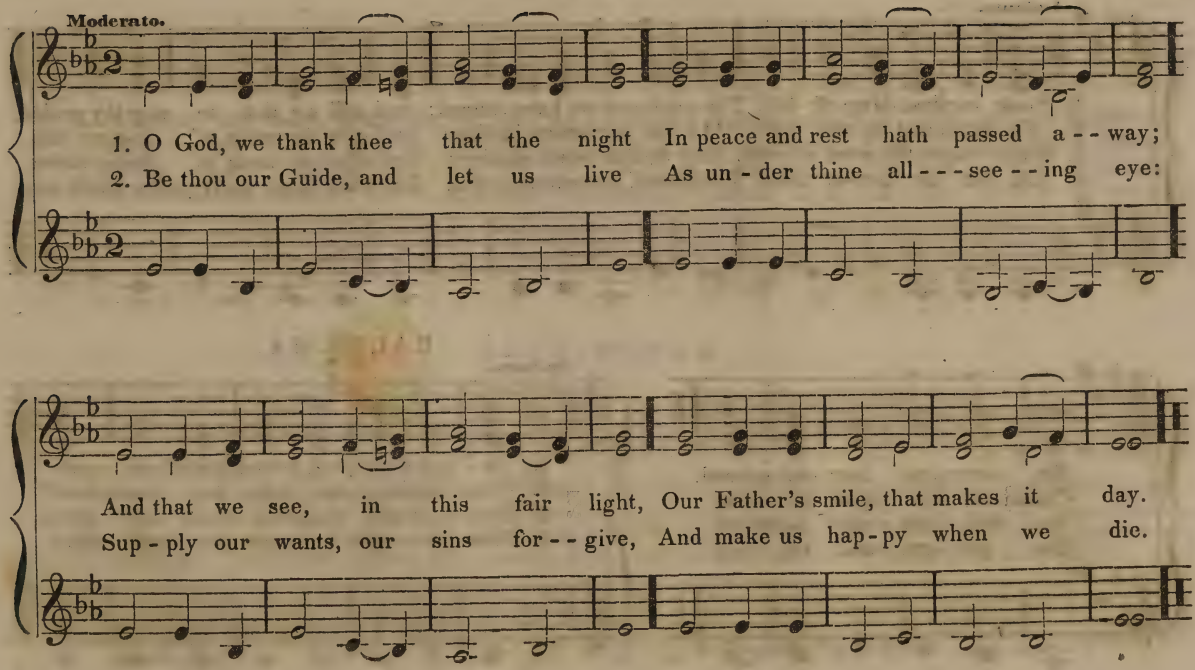

Allegretto.
1. Now end - ed are our stu-dious hours; Let's sing a mer - ry glee!
2. How good the One who reigns a - bove! From Him come eve - ry joy.
3. In kind-ness is he ev - er near, To guard the ones he loves;
'Twill give us strength, and will to work, As sounds our mel-o - dy, As sounds our mel-o - dy.
He gives us mirth and cheer-ful song; Let praise our tongues employ, Let praise our tongues employ!
Nor can each loved one faint or fall, Where'er, or how he roves, Where'er, or how he roves.

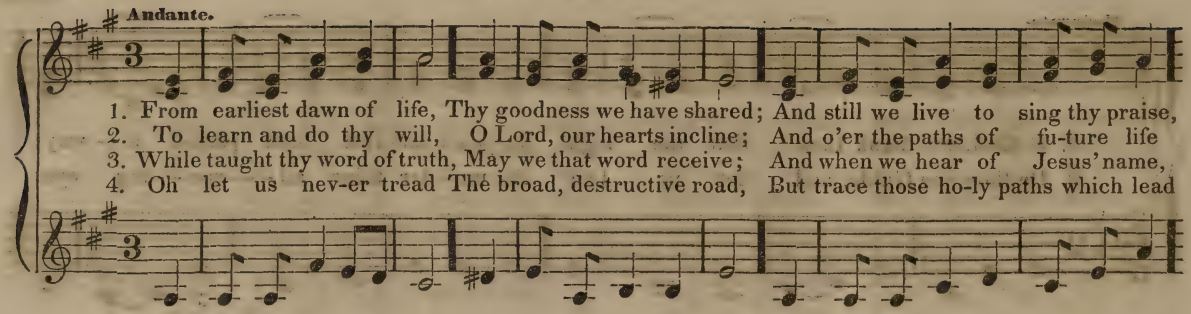
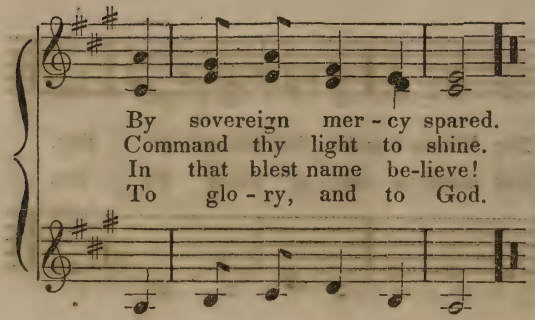

Moderato.
1. Our Father! Thou who dwellest in Heaven, Come list - en to our hum - ble lays.
From thee our strength, and life are giv-en, May we de - vote them to thy praise.
2. May we in Friendship dwell u - nit - ed, May Vir - tue eve - ry ac - tion guide;
And when our schemes of joy are blighted, Put down each swell-ing thought of pride;
3. In wis-dom and in skill in-creas-ing, As youth and vig - or haste a - way,
Our la-bor as our joy un-ceas-ing, May we ne'er spend an i - dle day.
O! Look up - on us while to - day, We seek thy coun-sels to o - bey.
Con - tent in sor - row— joy we'll live, Since all is good which thou dost give.
And that we may the work pro-long, O make us dil - i - gent and strong.


Allegretto.
1. When Spring unlocks the flowers, to paint the laughing soil; When Summer's balmy showers, refresh the mower's toil; When
2. The birds that wake the morning, and those that love the shade; The winds that sweep the mountain, or lull the drowsy glade; The
3. Shall man, the lord of na - ture, ex - pectant of the sky, Shall man, alone un - grate-ful, his little praise deny? No!
4. The flow'rs of Spring may wither, the hope of Summer fade, The Autumn drop in Winter, the Birds forsake the shade; The
Winter binds in frosty chains the fallow and the flood, In God the earth rejoiceth still, and owns her Maker's good.
Sun that from his amber bow'rs re - joic-eth on his way; The moon and stars, their Master's name in silent pomp display.
let the year forsake his course, the seasons cease to be, Thee, Master, must we always love, and Saviour, honor thee.
Winds be lull'd, the Sun and Moon forget their old de-cree; But we in Nature's latest hour, O Lord, will cling to thee.

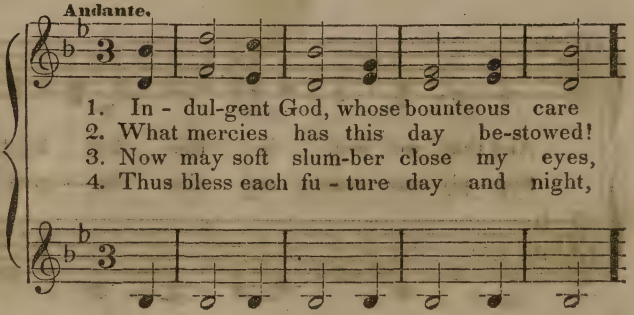

Allegro.
1. Ye heavens raise the song, Let earth the strain prolong, Mortals the chorus join, Praise the Lord!
2. His pow'r is all supreme; His goodness e'er the same; And ho - ly is his name: Praise the Lord!
3. Hear thou our song of praise; Bless us, and guard our days, Clothe us with ho-li-ness, Our father, God!
Moderato.
For Mer-cy dwells with him e - ter - nal - ly. Ev - er good is our God!
His presence fills the wide ex-tend-ed world! Ev - er ho - ly is God!
And may thy peace with us for-ev - er dwell! A - men! A - men! A - men!

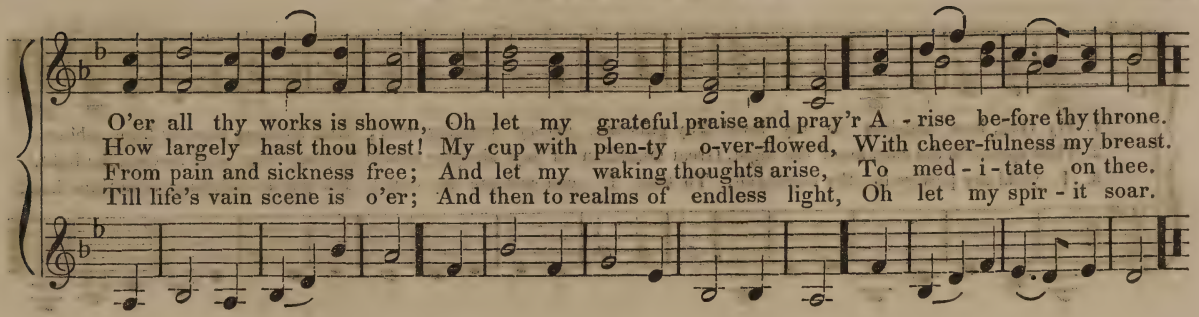

Andante.
1. Hark! hark! me-thought that o'er mine ear, Some distant strains of mu - sic fell; And now it
2. Its dis - tant echoes faint and fleet, Could music's softest tones ex - - cel; Nor knew mine
3. Of ho - ly hopes, of joys re-fined, The pensive murmur seemed to tell; And spoke of
comes more soft, more near, It is thy chime, sweet Sabbath bell, It is thy chime, sweet Sabbath bell.
ear a strain so sweet, As thine, harmonious Sabbath bell, As thine, harmonious Sabbath bell.
count - less joys combined, In that sole thought the Sabbath bell, In that sole thought the Sabbath bell.

Andante. Sempre Pianissimo.
1. Night and still - ness reign a - round— Hush'd the crick - et's bu - - sy sound—
2. Eve - ry storm of pas - - sion wild, Eve - - ry wish in me is still'd,
3. Rich and great let oth - - ers be; What is power or fame to me?
4. O! what wish I more than this! Here reign joy, and gen - tle peace.
Long the sun his course hath run— Still and calm the moon looks down!
Which tow'rd fol - ly's gid - - dy play, Once could bear my soul a - way.
Here, when day - light cares are through, Night - - ly I'll my joy re - new.
Here, with grate-ful, hap - - py song, All my life could glide a - long!


Moderato.
1. O God, we thank thee that the night In peace and rest hath passed a - - way;
2. Be thou our Guide, and let us live As un - der thine all - - - see - - ing eye:
And that we see, in this fair light, Our Father's smile, that makes it day.
Sup - ply our wants, our sins for - - give, And make us hap - py when we die.

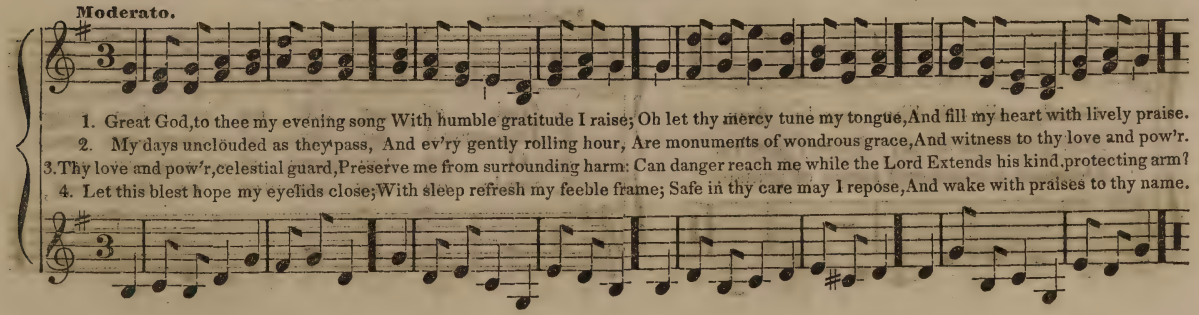

Andante.
1. From earliest dawn of life, Thy goodness we have shared; And still we live to sing thy praise,
2. To learn and do thy will, O Lord, our hearts incline; And o'er the paths of fu-ture life
3. While taught thy word of truth, May we that word receive; And when we hear of Jesus' name,
4. Oh let us nev-er tread The broad, destructive road, But trace those ho-ly paths which lead

By sovereign mer - cy spared.
Command thy light to shine.
In that blest name be-lieve!
To glo - ry, and to God.

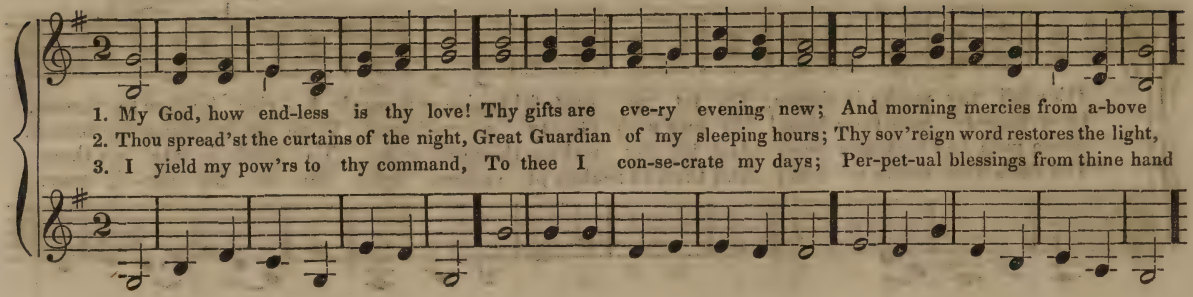
BALERMA.


Andante.
1. In - dul-gent God, whose bounteous care
2. What mercies has this day be-stowed!
3. Now may soft slum-ber close my eyes,
4. Thus bless each fu - ture day and night,

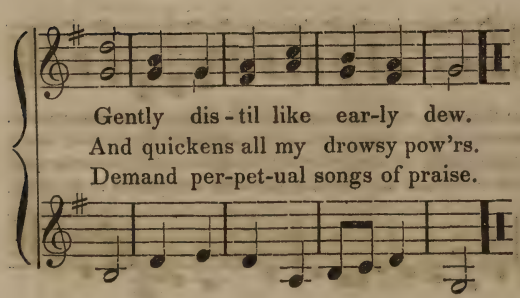

O'er all thy works is shown, Oh let my grateful praise and pray'r A - rise be-fore thy throne.
How largely hast thou blest! My cup with plen-ty o-ver-flowed, With cheer-fulness my breast.
From pain and sickness free; And let my waking thoughts arise, To med - i - tate on thee.
Till life's vain scene is o'er; And then to realms of endless light, Oh let my spir - it soar.

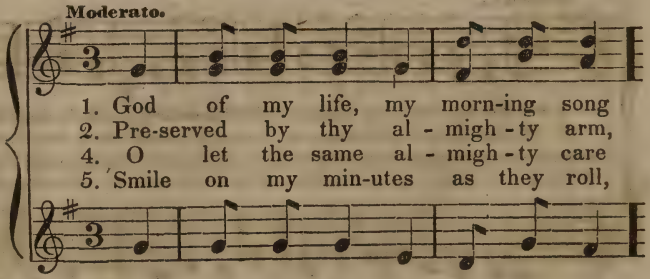
ROCKINGHAM.

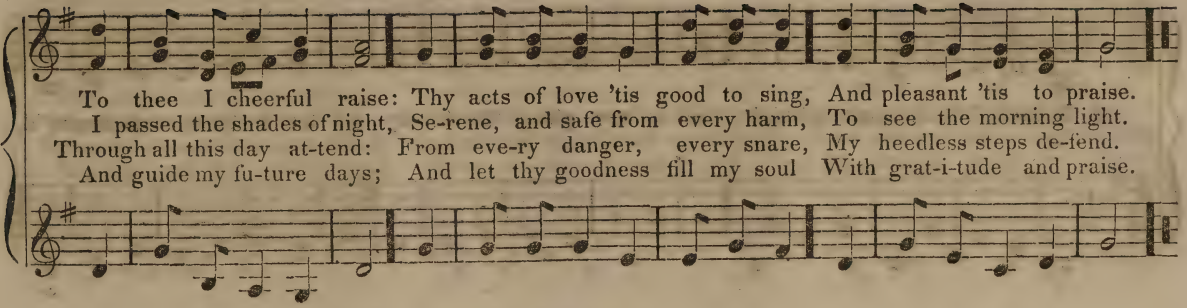

Moderato.
1. Great God, to thee my evening song With humble gratitude I raise; Oh let thy mercy tune my tongue, And fill my heart with lively praise.
2. My days unclouded as they pass, And ev'ry gently rolling hour, Are monuments of wondrous grace, And witness to thy love and pow'r.
3. Thy love and pow'r, celestial guard, Preserve me from surrounding harm: Can danger reach me while the Lord Extends his kind, protecting arm?
4. Let this blest hope my eyelids close; With sleep refresh my feeble frame; Safe in thy care may I repose, And wake with praises to thy name.


1. My God, how end-less is thy love! Thy gifts are eve-ry evening new; And morning mercies from a-bove
2. Thou spread'st the curtains of the night, Great Guardian of my sleeping hours; Thy sov'reign word restores the light,
3. I yield my pow'rs to thy command, To thee I con-se-crate my days; Per-pet-ual blessings from thine hand

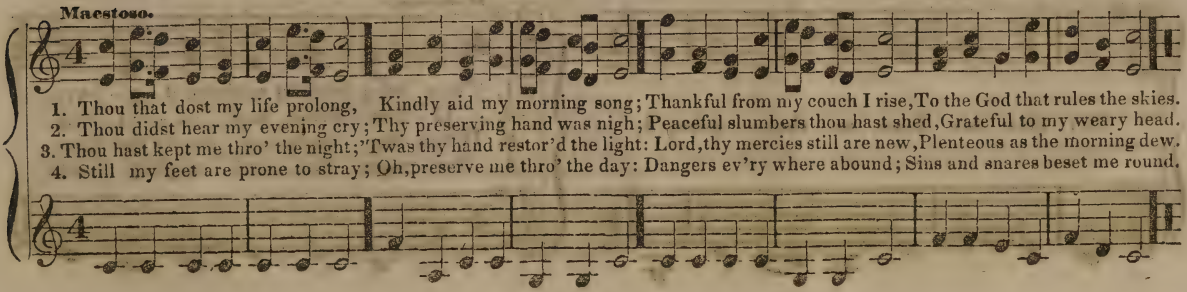
MARLOW.

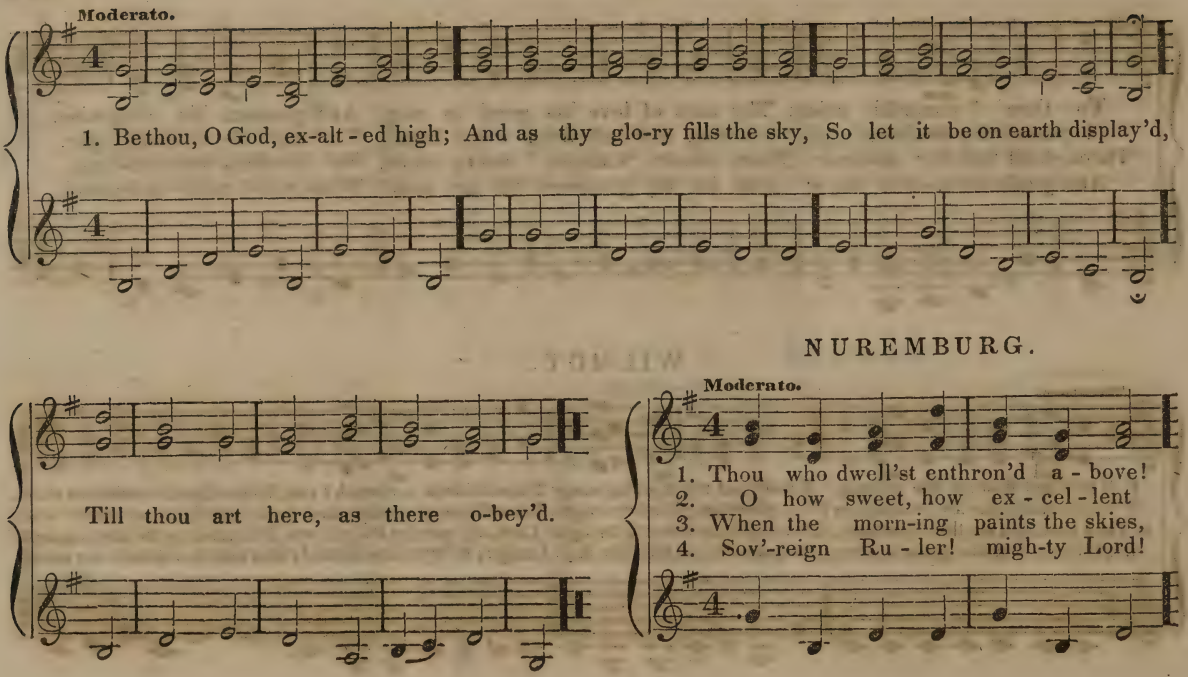

Gently dis-til like ear-ly dew.
And quickens all my drowsy pow'rs.
Demand per-pet-ual songs of praise.


Moderato.
1. God of my life, my morn-ing song
2. Pre-served by thy al - migh - ty arm,
4. O let the same al - migh - ty care
5. Smile on my min-utes as they roll,


To thee I cheerful raise: Thy acts of love 'tis good to sing, And pleasant 'tis to praise.
I passed the shades of night, Se-rene, and safe from every harm, To see the morning light.
Through all this day at-tend: From eve-ry danger, every snare, My heedless steps de-fend.
And guide my fu-ture days; And let thy goodness fill my soul With grat-i-tude and praise.

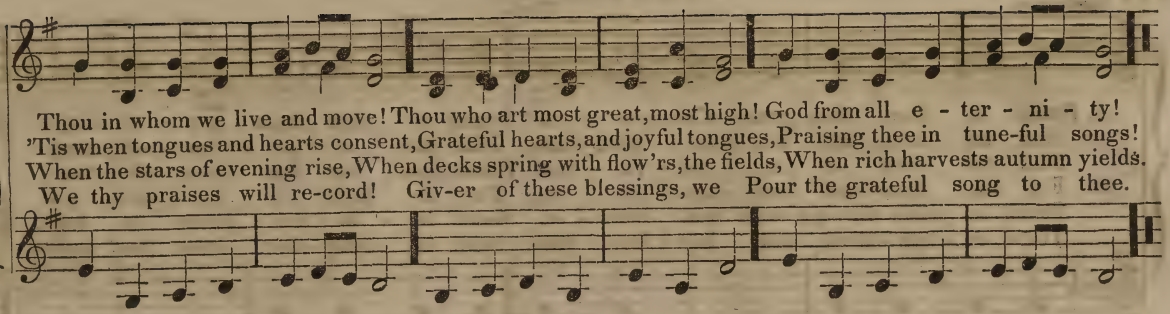
WILMOT.


Maestoso.
1. Thou that dost my life prolong, Kindly aid my morning song; Thankful from my couch I rise, To the God that rules the skies.
2. Thou didst hear my evening cry; Thy preserving hand was nigh; Peaceful slumbers thou hast shed, Grateful to my weary head.
3. Thou hast kept me thro' the night; 'Twas thy hand restor'd the light: Lord, thy mercies still are new, Plenteous as the morning dew.
4. Still my feet are prone to stray; Oh, preserve me thro' the day: Dangers ev'ry where abound; Sins and snares beset me round.

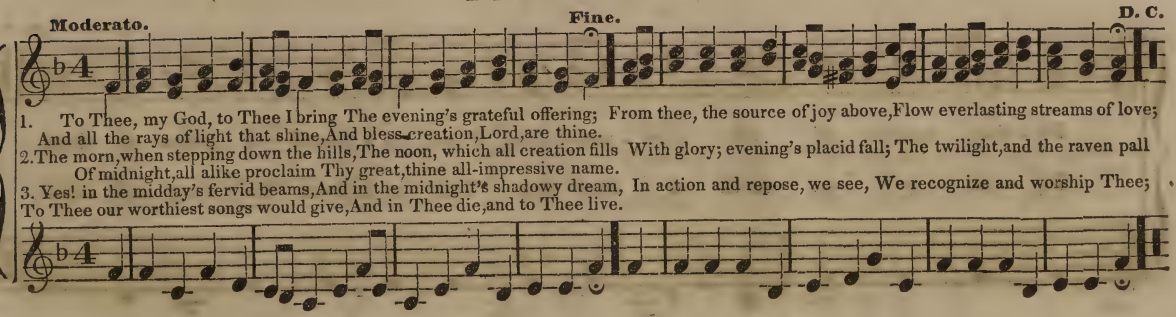

Moderato.
1. Be thou, O God, ex-alt - ed high; And as thy glo-ry fills the sky, So let it be on earth display'd,
Till thou art here, as there o-bey'd.

NUREMBURG.

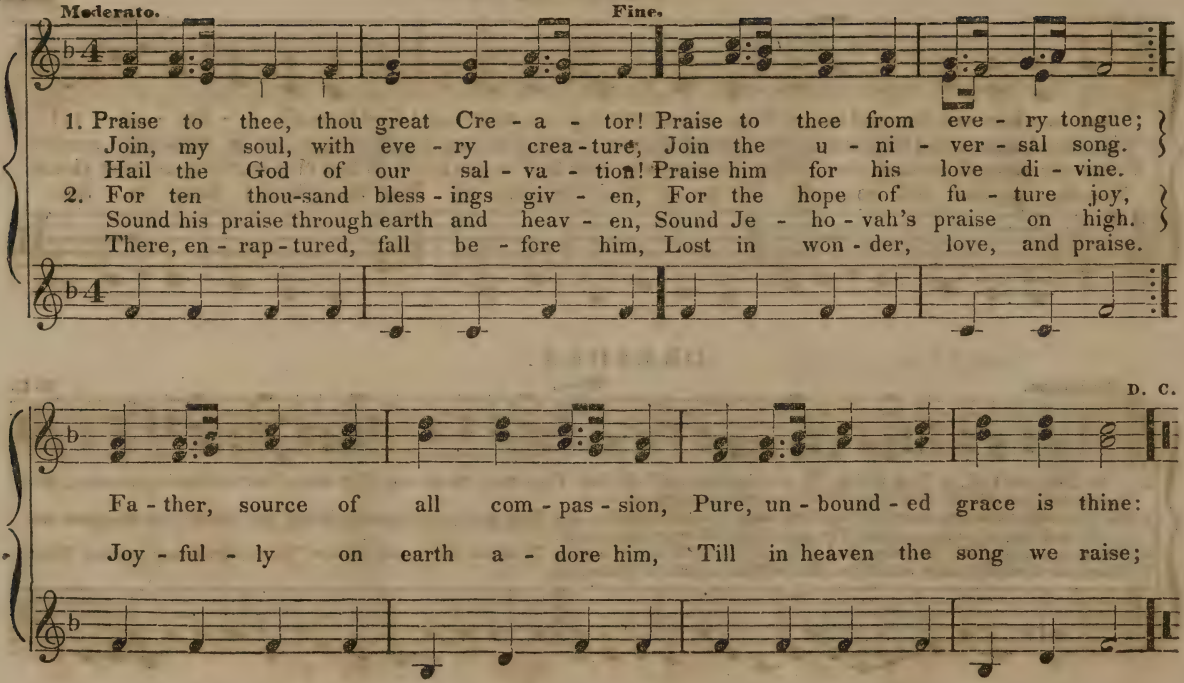
Moderato.
1. Thou who dwell'st enthron'd a - bove!
2. O how sweet, how ex - cel - lent
3. When the morn-ing paints the skies,
4. Sov'-reign Ru - ler! migh-ty Lord!

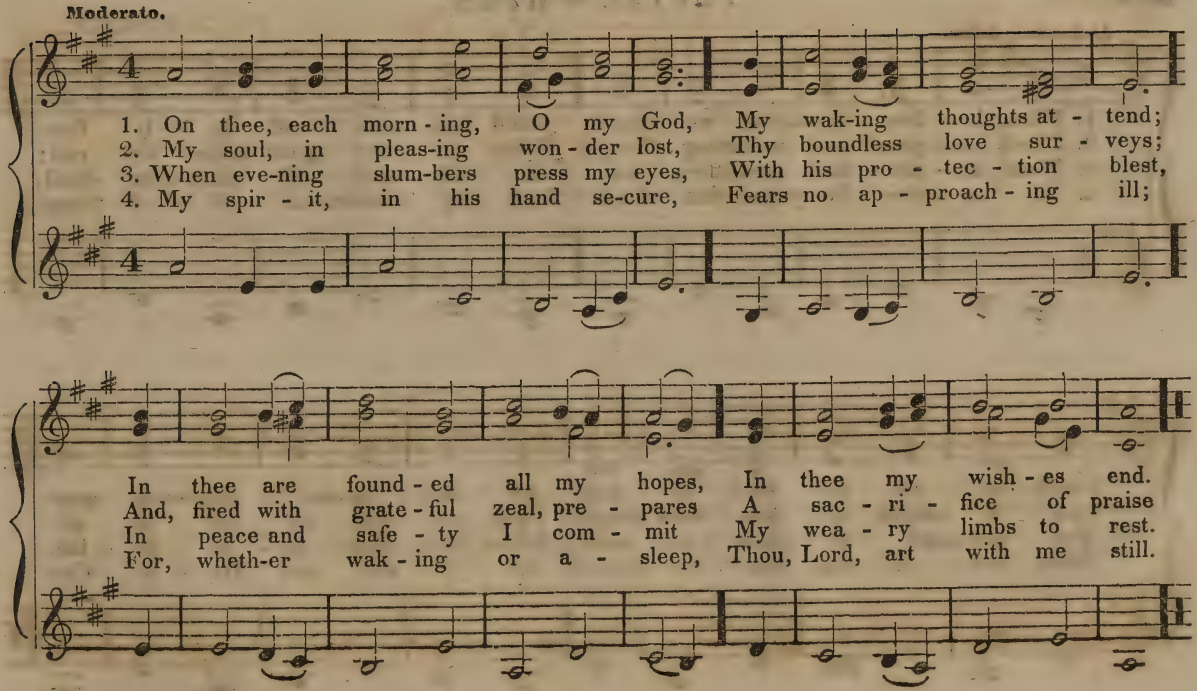

Thou in whom we live and move! Thou who art most great, most high! God from all e - ter - ni - ty!
'Tis when tongues and hearts consent, Grateful hearts, and joyful tongues, Praising thee in tune-ful songs!
When the stars of evening rise, When decks spring with flow'rs, the fields, When rich harvests autumn yields.
We thy praises will re-cord! Giv-er of these blessings, we Pour the grateful song to thee.

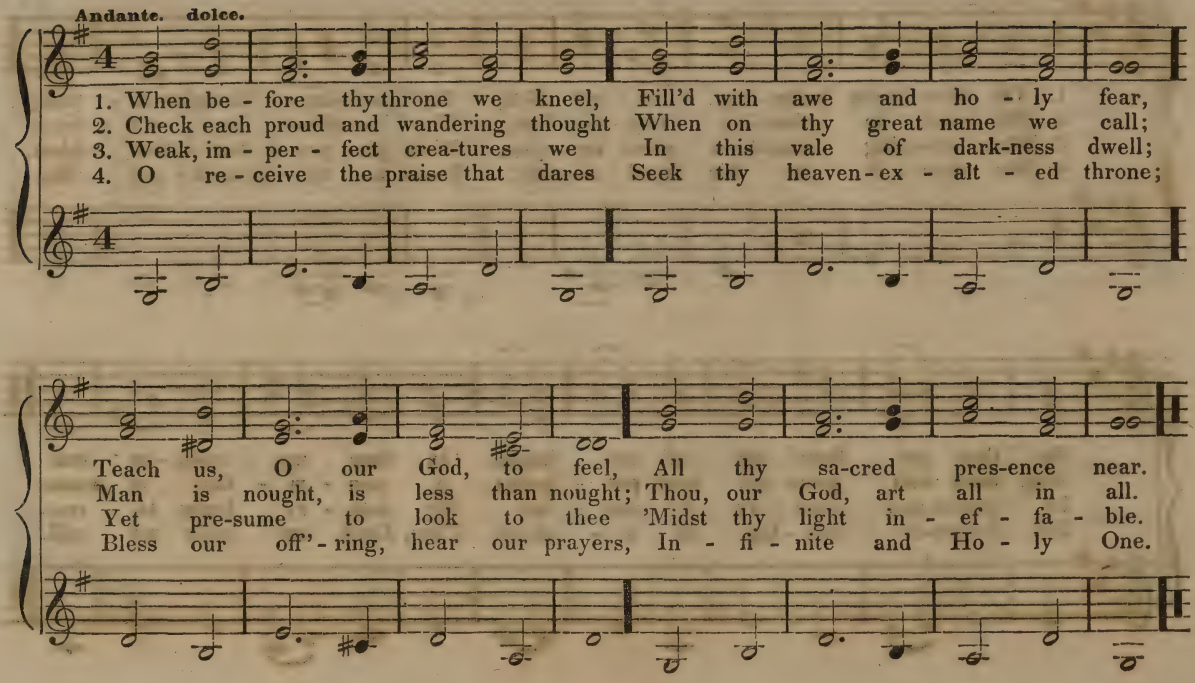
DRESDEN.

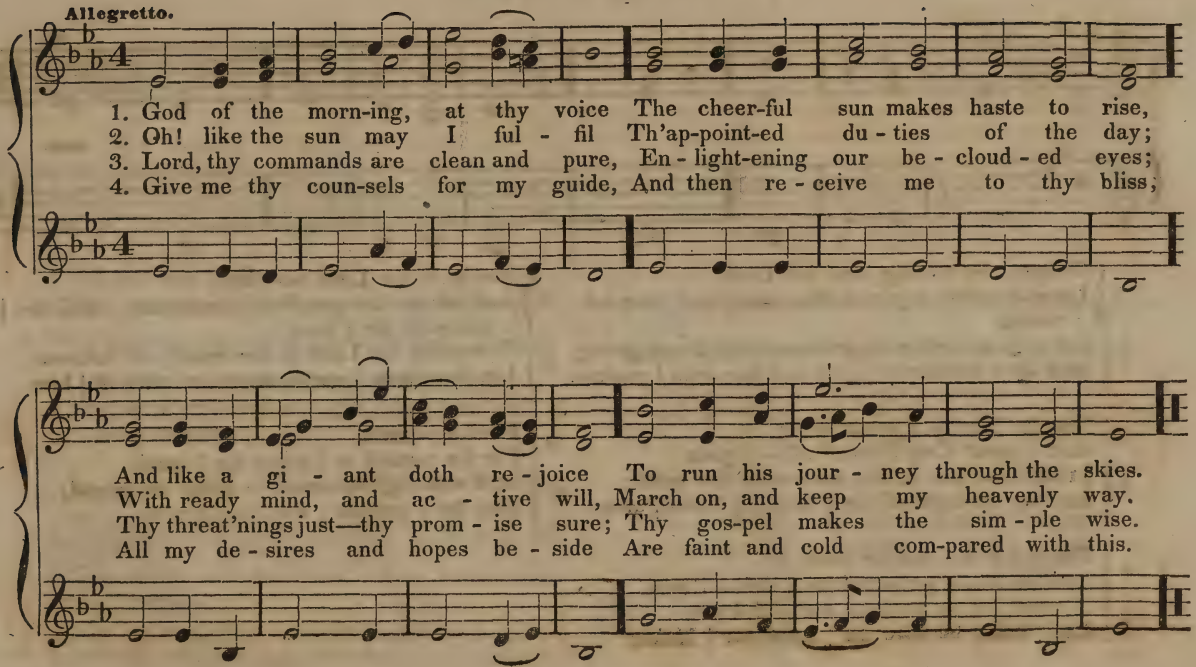

Moderato.
Fine.
D. C.
1. To Thee, my God, to Thee I bring The evening's grateful offering; From thee, the source of joy above, Flow everlasting streams of love;
And all the rays of light that shine, And bless creation, Lord, are thine.
2. The morn, when stepping down the hills, The noon, which all creation fills With glory; evening's placid fall; The twilight, and the raven pall
Of midnight, all alike proclaim Thy great, thine all-impressive name.
3. Yes! in the midday's fervid beams, And in the midnight's shadowy dream, In action and repose, we see, We recognize and worship Thee;
To Thee our worthiest songs would give, And in Thee die, and to Thee live.

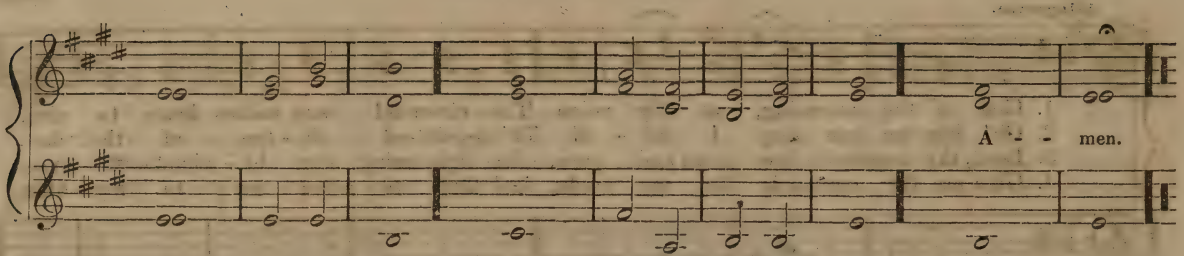
GREENVILLE.


Moderato.
Fine.
1. Praise to thee, thou great Cre - a - tor! Praise to thee from eve - ry tongue;
Join, my soul, with eve - ry crea-ture, Join the u - ni - ver - sal song.
Hail the God of our sal - va - tion! Praise him for his love di - vine.
2. For ten thou-sand bless - ings giv - en, For the hope of fu - ture joy,
Sound his praise through earth and heav - en, Sound Je - ho - vah's praise on high.
There, en - rap - tured, fall be - fore him, Lost in won - der, love, and praise.
D. C.
Fa - ther, source of all com - pas - sion, Pure, un - bound - ed grace is thine:
Joy - ful - ly on earth a - dore him, Till in heaven the song we raise;


Moderato.
1. On thee, each morn - ing, O my God, My wak-ing thoughts at - tend;
2. My soul, in pleas-ing won - der lost, Thy boundless love sur - veys;
3. When eve-ning slum-bers press my eyes, With his pro - tec - tion blest,
4. My spir - it, in his hand se-cure, Fears no ap - proach - ing ill;
In thee are found - ed all my hopes, In thee my wish - es end.
And, fired with grate - ful zeal, pre - pares A sac - ri - fice of praise
In peace and safe - ty I com - mit My wea - ry limbs to rest.
For, wheth-er wak - ing or a - sleep, Thou, Lord, art with me still.


Andante. dolce.
1. When be - fore thy throne we kneel, Fill'd with awe and ho - ly fear,
2. Check each proud and wandering thought When on thy great name we call;
3. Weak, im - per - fect crea-tures we In this vale of dark-ness dwell;
4. O re - ceive the praise that dares Seek thy heaven-ex - alt - ed throne;
Teach us, O our God, to feel, All thy sa-cred pres-ence near.
Man is nought, is less than nought; Thou, our God, art all in all.
Yet pre-sume to look to thee 'Midst thy light in - ef - fa - ble.
Bless our off'-ring, hear our prayers, In - fi - nite and Ho - ly One.


Allegretto.
1. God of the morn-ing, at thy voice The cheer-ful sun makes haste to rise,
2. Oh! like the sun may I ful - fil Th'ap-point-ed du - ties of the day;
3. Lord, thy commands are clean and pure, En - light-ening our be - cloud - ed eyes;
4. Give me thy coun-sels for my guide, And then re - ceive me to thy bliss;
And like a gi - ant doth re - joice To run his jour - ney through the skies.
With ready mind, and ac - tive will, March on, and keep my heavenly way.
Thy threat'nings just—thy prom - ise sure; Thy gos-pel makes the sim - ple wise.
All my de - sires and hopes be - side Are faint and cold com-pared with this.



1 { O come, let us sing unto the Lord,
Let us heartily rejoice in the strength of | our sal- | vation.

2 { Let us come before his presence with thanksgiving,
And show ourselves | glad in | him with | psalms.

3 { For the Lord is a great God ;
And a great King above | all— | gods.

4 { In his hand are all the corners of the earth;
And the strength of the | hills is | his— | also.

5 { The sea is his, and he made it;
And his hands prepared the | dry— | land.

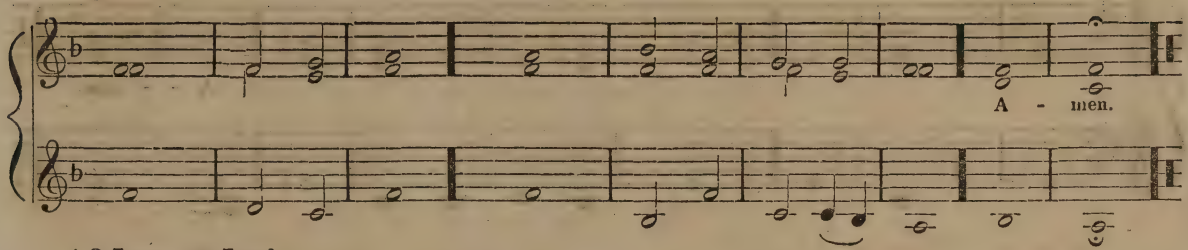
6 { O come, let us worship, and fall down,
And | kneel be..fore the | Lord our | Maker

7 { For he is the Lord our God;
And we are the people of his pasture, and the | sheep of..his | hand.

8 { O worship the Lord in the beauty of holiness;
Let the whole | earth..stand in | awe of | him.

9 { For he cometh,
For he cometh to | judge the | earth;

10 { And with righteousness to judge the world,
And the | peo-ple | with his | truth.



1 { O Lord our Lord,
How excellent is thy name in | all the | earth!

2 Who hast set thy | glory a- | bove the | heavens.

3 { Out of the mouth of babes and sucklings
Hast thou ordained strength, be- | cause of . . thine | enemies;

4 That thou mightest still the | ene..my | and..the a- | venger.

5 { When I consider thy heavens, the work of thy fingers;
The moon and the stars, which | thou..hast or- | dained:

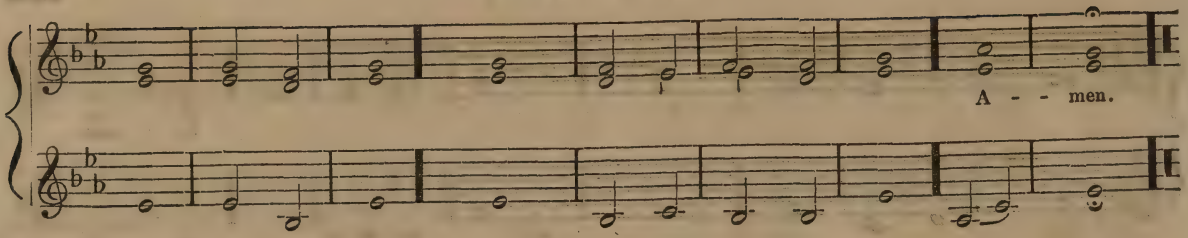
6 { What is man, that thou art mindful of him?
And the son of | man,..that thou | visi-test | him.

7 { For thou hast made him a little lower than the angels,
And hast crowned him with | glory..and | honor.

8 { Thou madest him to have dominion over the work of thy hands;
Thou hast put | all things | under...his | feet.

9 { All sheep and oxen, yea, and the beasts of the field;
The fowl of the air, and the fish of the sea,
And whatsoever passeth through the | paths..of the | sea.

10 { O Lord our Lord,
How excellent is thy | name in | all the | earth.



1 God be merciful unto | us, and | bless us;
And show us the light of his countenance, and be |
merci-ful | un-to | us.

2 That thy way may be | known up-on | earth;
Thy saving | health a- | mong all | nations.

3 Let the people praise thee, | O— | God;
Yea, let | all the—people | praise— | thee.

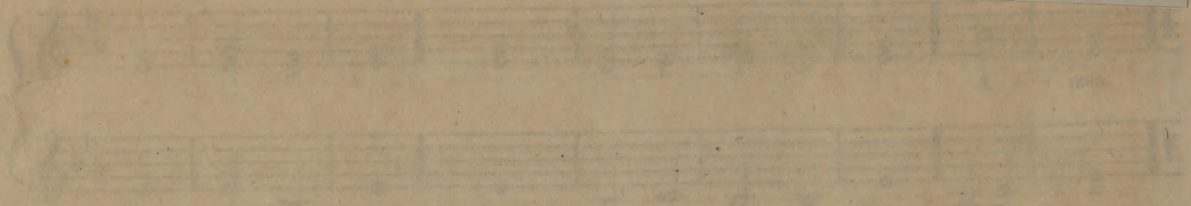
4 O let the nations rejoice | and be | glad;
For thou shalt judge the people righteously,
And govern the | na-tions up- | on— | earth.

5 Let the people praise thee, | O— | God;
Yea, let | all the—people | praise— | thee.

6 Then shall the earth bring | forth her | increase;
And God, even our | own—God shall |
give us—his | blessing.

7 God shall | bless— | us;
And all the ends of the | earth shall | fear— | him.

GOSHEN COLLEGE - GOOD LIBRARY
3 9310 01015926 5



H1443

GEORGE P. REED,

No. 17 TREMONT ROW.

DEALER IN MUSICAL INSTRUMENTS AND SHEET MUSIC,

AT WHOLESALE AND RETAIL.

RECENTLY PUBLISHED AND FOR SALE AS ABOVE, THE FOLLOWING USEFUL AND CELEBRATED WORKS:

INSTRUCTIONS IN THOROUGH BASS.

By A. N. JOHNSON.

An easy method for learning to play Church Music upon the Pianoforte or Organ.

HUNTEN'S, HERZ'S, AND BERTINI'S CELEBRATED METHODS FOR THE PIANOFORTE.

ETUDES DE LA VELOCITE'.

By CZERNY.

To develope the strength and dexterity of the fingers, and enable them to execute the most difficult passages.

25 STUDIES BY BERTINI,

For small hands. Composed expressly for pupils who are unable to reach an octave.

EPISCOPAL HARP.

By S. P. TUCKERMAN.

A Collection of Original Music, adapted to the Morning aad Evening Service of the Protestant Episcopal Church.

FIRST THREE MONTHS AT THE ORGAN.

By C. H. RINCK.

Expressly composed as an easy Introduction to Learning to Play upon this sublime instrument.